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New age fest leaves hundreds bitter [P8](#)

SPY LIGHTS

SF's new streetlights may be watching you [P10](#)

WHAT THE HELL?

A new doc investigates damnation [P24](#)

GUARDIAN

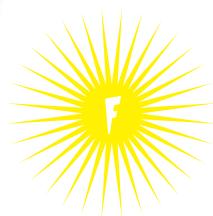
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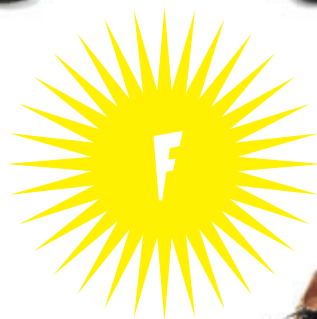


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CAN IT RE-ENERGIZE THE SAN FRANCISCO SCENE? BY EMILY SAVAGE [P16](#)



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GUARDIAN INTELLIGENCE

What you need to know

CITY COLLEGE BOARD — WTF?

Bizarre happenings around the Community College board presidency. You will recall we reported last week that progressives were scrambling to prevent Board Member Anita Grier, part of the crew that created the school's current mess, from getting the top job. Scramble they did, with current President John Rizzo calling former Sup. Aaron Peskin to help find an alternative. Peskin spent hours lobbying, cajoling, and meeting with various interests groups, and in the end, he pulled it off, and it appeared newcomer Rafael Mandelman could get four votes. Then late at night Jan. 9, right before the Jan. 10 vote, Natalie Berg, who leads the incompetent three-member board minority, called Rizzo and made it clear her crew would vote for him (uh, doesn't anyone around here care about the Brown Act any more?). So after all the fuss, Rizzo got re-elected with the support of the people he's been bad-mouthing for weeks. "It avoided a fight at the meeting, and that's a good thing for the state accreditators," Rizzo told us. Mandelman said he didn't particularly care that he lost the job, but he was a bit bemused: "To have the two-week shitstorm stirred up by John, who then forms a partnership with the people he's despising, and not to tell any of us, is weird." Peskin was even more blunt:

"This is not how you do politics." | GUARDIAN PHOTO BY BETH LABERGE

JOHN RIZZO

YOUR (SECRET) GOVERNMENT AT WORK

There's plenty of talk at City Hall about the back-room deals that gave Sup. David Chiu his unprecedented third term as Board of Supervisors president. And we know from talking to board members that Chiu was making the rounds in the days before the vote; he clearly talked to some of his colleagues. So did other board members; in fact, several of them told us they were having those private discussions. It raises a question: Under the state's Brown Act, elected officials are barred from meeting behind closed doors to discuss action that should be taken at a public session. If Chiu (or any other supervisor) talked to five others, that's a quorum, and would constitute an illegal meeting. They



DAVID CHIU

wouldn't all have to talk at once, either — meeting with five others, one at a time, constitutes a serial, or "daisy chain" (no, you pervert, not THAT kind of daisy chain) meeting. Several supervisors said they'd met with three other colleagues; Sup. Jane Kim said there had been a "flurry of meetings." Sup. Malia Cohen told reporters there were specific negotiations around committee assignments and other appointments. Chiu told us he talked to fewer than six; "I assumed where most colleagues were and asked key colleagues for their vote to be in the running." Still:

isn't this sort of thing exactly what the Brown Act sought to prevent? | GUARDIAN PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



BEST TACOS EVER

We were having a power lunch in the Mission the other day, and happened upon a new place called El Tomate, which has, hands down, the best carne asada tacos we have ever consumed (and we have consumed quite a few carne asada tacos). The meat is fresh and high quality, juicy, not a bit of gristle, seasoned with just the right amount of cilantro and lemon, and the beans are just cheesy-goey and perfect. And all for about eight bucks. 2904 24th at Florida. | GUARDIAN PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

POLITICAL ALERTS

THURSDAY/17

REFUGEE HOTEL
Contemporary Jewish Museum, 736 Mission, SF. 6:30-8pm. Join photographer Jim Goldberg, photographer Gabriele Stabile, and journalist Juliet Linderman for a discussion about Refugee Hotel, a collection of photography and interviews documenting the arrival of refugees to the United States. Hosted by Voice of Witness, a nonprofit book series published by McSweeney's Books that illuminates contemporary human rights issues. Free before 5pm; admission is \$5 after. Advance tickets encouraged. info@thecjm.org; 415.655.7881. If you can't make the Thursday event, consider dropping by Gallery Carte Blanche (973 Valencia St, SF) Friday/18 at 6 pm, when Voice of Witness will host a talk and book signing for Refugee Hotel, followed by a reception.



SATURDAY/19

PROTEST CITIZENS UNITED AT CHEVRON REFINERY
March departs Richmond BART station at noon; rally at Chevron Gate 14 (corner of Castro and Chevron Way), 1pm, Richmond. Chevron is widely known in these parts for letting loose a toxic plume of smoke that blackened skies last year when the refinery caught fire. What you may not have heard is that the oil behemoth also bears the distinction of being the single-largest contributor to a so-called Super PAC (for the GOP, naturally) since the Citizens United decision. On the third anniversary of the Supreme Court's notorious ruling, which opened the floodgates to skyrocketing corporate contributions to political campaigns, activists are planning a march and rally outside the Chevron Oil Refinery. Live music from the Brass Liberation Orchestra will accompany the 2.5-mile walk, local activists and community leaders will speak at the rally.

MONDAY/21

FRACKING IN CALIFORNIA
Gazebo Room, CPMC Davies Campus, 45 Castro Street, SF. 7-9 p.m. Fracking, or hydraulic fracturing, is an environmentally damaging oil and gas—drilling technique that involves injecting high volumes of pressurized water, sand and toxic chemicals deep into the earth. It's already taking place in nine California counties, according to the Center for Biological Diversity. TransitionSF will host a free presentation on fracking with speakers Rose Braz, Climate Campaign Director of the Center for Biological Diversity; and Adam Scow, California Campaigns Director for Food & Water Watch. The talk will cover the environmental effects of fracking and offer ideas on how environmentalists can take action against it. Free.

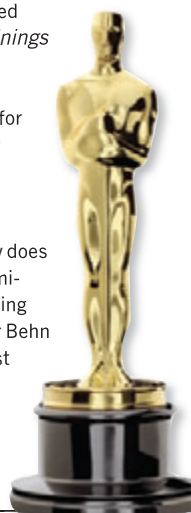


BEASTS OF THE SOUTHERN WILD

THE OSCAR DOESN'T GO TO

Congratulations, Mr. President. Better luck next time, Ms. Bigelow, Mr. Affleck, and Mr. Anderson. The Oscar nominations were handed down Jan. 10, and as always, there were some predictable picks and some shocks, snubs, and head-scratchers. The ceremony is Feb. 24; we predict it'll be a three-way tie for Best Dressed among nominees Jennifer Lawrence (*The Silver Linings Playbook*), Denzel Washington (*Flight*), and pint-sized Quvenzhané Wallis (*Beasts of the Southern Wild*). As for the top prize, no directing nomination for Kathryn Bigelow means Steven Spielberg's *Lincoln* has surged ahead of *Zero Dark Thirty* in the Best Picture race. (Spielberg is top pick for the directing Oscar, too.)

If there's an upset — unlikely, though Academy does pull one out from time to time — look for *Silver*, nominated in all four acting categories, or *Wild*, a charming indie that also scored a directing nom for newcomer Behn Zeitlin. Or if you want a *very* dark horse pick for Best Picture: consider *Amour*, which is a shoo-in for Best Foreign Language Film, no matter what. And never forget, it's an honor just to be nominated ... *Argo*, *Django Unchained*, *Les Misérables*, and *Life of Pi*.



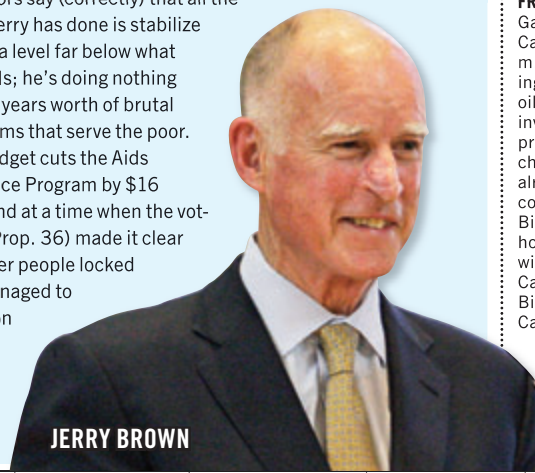
BYE BYE BOTS

Just hours after her cover story was published last week ("How to buy followers and influence people"), describing how she bought 2,500 fake Twitter followers for \$26, culture editor Caitlin Donohue was devastated to find that the social networking site had stripped her of the bots. All 2,500 followers vanished in an instant. "Back to being unpopular and irrelevant," Donohue moaned. They even suspended the accounts of the bots she called by name in the article. Our condolences for her loss.



EVERYBODY LOVES JERRY (SORT OF)

It seemed as if all of official Sacramento was standing in a love circle, singing Kumbaya last week when Gov. Jerry Brown released the first state budget in five years that didn't have any red ink. Statements from Democrats and Republicans alike praised the guy for his work crafting a balanced budget and his vow that the state would "live within its means." But behind the scenes, it's not all peace and joy: Some legislators say (correctly) that all the ol' tightwad Jerry has done is stabilize the budget at a level far below what the state needs; he's doing nothing to restore five years worth of brutal cuts to programs that serve the poor. In fact, his budget cuts the Aids Drug Assistance Program by \$16 million. Oh, and at a time when the voters (through Prop. 36) made it clear they want fewer people locked away, he's managed to increase prison spending by \$250 million. | AP PHOTO BY REED SAXON



JERRY BROWN

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The city cracks down on fraudulent healthcare charges at restaurants

Tim Redmond on why the Chamber of Commerce is making itself increasingly irrelevant

NOISE

Marke B. interviews the Icee Hot party crew on its third anniversary

Live Shots: Haley Zaremba catches legendary San Diego act Pinback at Bimbo's

PIXEL VISION

Cheryl Eddy's top picks for this weekend's film openings

Flower porn: Magnolia shots from the SF Botanical Gardens

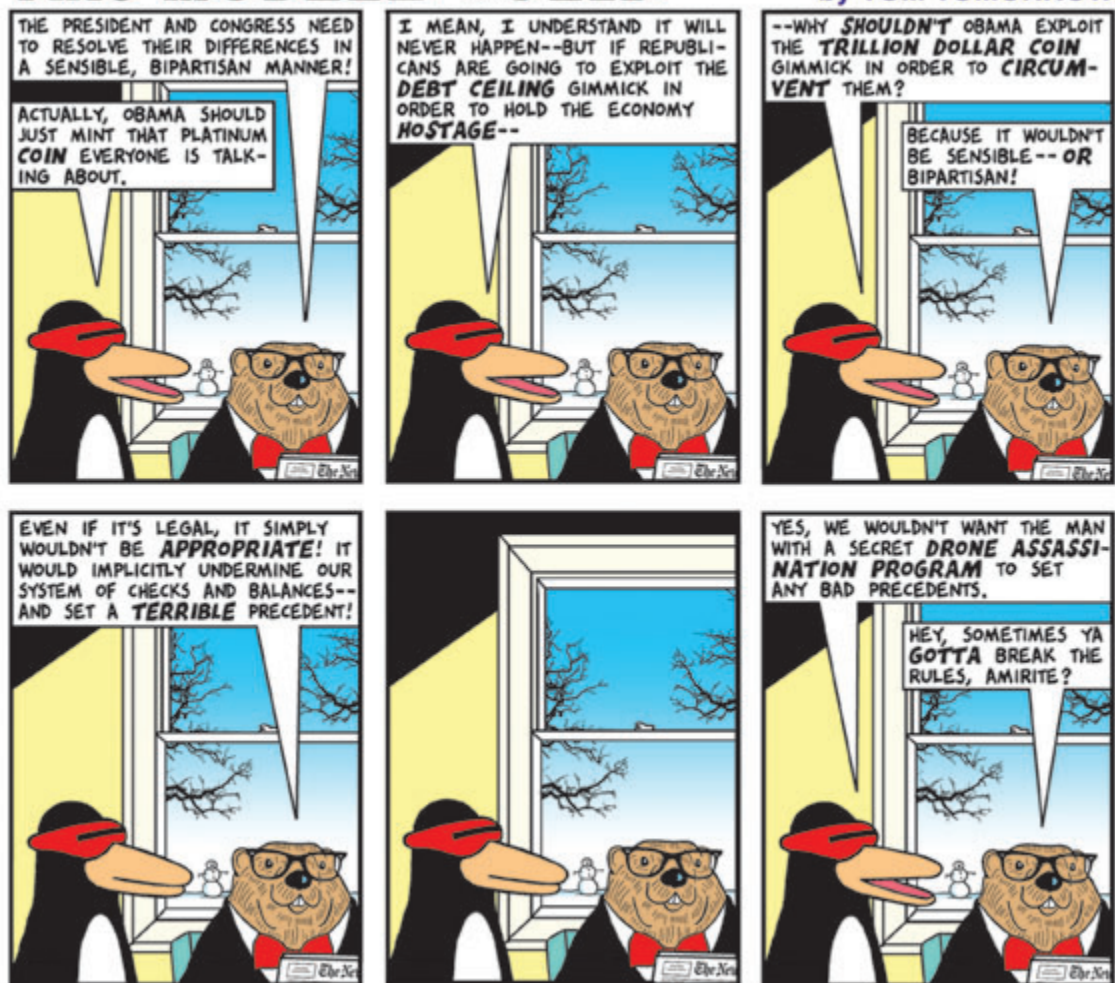
SEX SF

The Episcopean minister who writes vampire smut tells us what her two vocations have in common

Upcoming sexy events, including a dirty story-telling workshop

THIS MODERN WORLD

by TOM TOMORROW



NO OSCAR FOR THE GUV'S BUDGET

BY TOM AMMIANO

OPINION Given that Gov. Jerry Brown put out his proposed budget the same day that Oscar nominations came out, it's tempting to make some comparisons.

Brown's budget, like the nominated musical "Les Misérables," has plenty of numbers, and will make some people cry.

But I take the new budget seriously, the same as every budget I've seen since I got to Sacramento. Unlike most of the recent budgets, this one doesn't feature a big deficit. Give the Governor some credit for that, but let's look at how he's done it. Not all of it is pretty.

To start with, education gets a boost. That's clearly what California's vot-

ers wanted when they passed Proposition 30 in November. The budget will give more generous increases to the school districts that have more education challenges, and it boosts funding for higher education. We can cheer that.

It also funds the next steps for implementing federal health care reform. That bodes well for efforts to make sure all Americans and all Californians are insured. Under ideal circumstances, of course, we'd be talking about single payer.

There are other, less cheerful things in our future.

There's an across-the board 20 percent cut to In-home Health Supportive Services beginning in November. This comes from an odd "optimistic" assumption from the governor that the courts that kept him from making those cuts earlier will let him do it now.

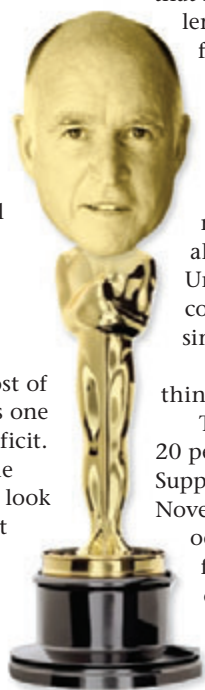
Child care funding is

flat, which would be tolerable if it weren't for past cuts. It's hard to find a better investment in our state than child care. Kids in good child-care programs do better when they get to school. Child care allows more people to work and attend job training. Restoring child-care funding is critical for the state.

Keeping CalWORKS benefits at half of what they used to be is similarly shortsighted, as are cuts to the AIDS Drug Assistance Program, reductions in Medi-Cal provider rates and funding changes for students in higher education.

While preaching austerity, Brown keeps pouring money into a prison system that needs more reform. Sentencing and release programs could be altered to reduce the need for overstuffing prisons without risk to Californians. Overcrowding continues, with one women's prison in the Central Valley at 180 per-

CONTINUES ON PAGE 7 >>



HOW THE SFHA TENANTS LIVE

BY TIM REDMOND

EDITORS NOTES The guy who runs the San Francisco Housing Authority is in pretty serious doo-doo: His agency has just been placed on the federal government's "troubled" list, he's getting sued by his own lawyer, and he's hiding from the press while tenants complain that they can't get basic repairs.

Although Mayor Ed Lee has so far officially stuck by Henry Alvarez, he's already backing off a bit, and it's pretty likely Alvarez will be gone when his contract expires this summer. He may be gone even sooner than that; there's a growing chorus of voices calling on the mayor to fire him.

So at some point we'll get a new director, who will make a handsome salary (Alvarez gets \$210,000 a year plus a car and seven weeks paid vacation) and live in a nice house and go into work every day to deal with problems that are pretty damn far from his or her life.

That's always the case to some extent with the heads of agencies who deal with the poor, but it's particularly dramatic when you talk about the Housing Authority. Public housing is never luxurious, but in San Francisco, it's been riddled with problems for many years. And frankly, I'm much more concerned about the tenants than about Alvarez or his management style.

I get that the Housing Authority has financial problems. The federal government long ago abandoned any serious commitment to funding housing in American cities, and the authority only recently managed to pay off a multimillion-dollar judgment from a lawsuit filed by the

CONTINUES ON PAGE 7 >>

EDITORIALS

HOW THE SFHA TENANTS LIVE CONT>>

families of a grandmother and five children killed in a fire on Housing Authority property.

Yet, tenant advocate continue to complain that it can be hard, even impossible to get a response from the agency. When critics complain, the agency goes after them: The Housing Rights Committee went after the Housing Authority over evictions, and wound up getting investigated by SFHA employees who wanted to gut the group's city funding. And while some say Alvarez is a hard-charging person who demands results (and thus pisses some people off), nobody has used the words open, accessible or compassionate to describe him.

I've got an idea for the next director (or for Alvarez, if he wants to stick around). Why not live in public housing?

Seriously: Why shouldn't the person who controls the safety and welfare of tenants in more than 6,000 units

HENRY ALVAREZ: WHERE DOES HE LIVE?

spend a little time understanding what their lives are like? Why not spend, say, one night a week in one of those apartments?

In the old days, judges used to sentence slumlords to live in their own decrepit buildings, which seemed to work pretty well:

Once the guy in charge has to deal with the rats and roaches and broken windows, he's much more likely to expedite repairs.

But it wouldn't have to be punitive — just a chance to get a first-hand look at how the

agency policies are working on the ground. The city employee unions have had a lot of success asking members of the Board of Supervisors to do a union worker's job for a day; the director of the San Francisco Housing Authority could certainly live like one of his tenants every now and then.

Think of it as a management tool: What better way to figure out whether his staff is doing the job than to look at the end product? Or figure it as a way to stop being an asshole and see what people who live on less than ten percent of his salary really think of his administration. **SFBG**



NO OSCAR FOR THE GUV'S BUDGET CONT>>

cent of capacity. This is not stewardship that inspires confidence.

Prison programs to help people beat drug addictions and find jobs when they come out are gone. We are missing a chance for long-term reductions based on rehabilitation. Instead we continue to shuffle bodies around.

Spending choices are not the only problem. The governor skipped some ways of boosting revenue. What about the rules surrounding Proposition 13? Local jurisdictions would benefit from closing loopholes that allow corporations to avoid reassessment when property

changes ownership.

I also want discussion of an oil severance tax. Here in the Bay Area — in Richmond and San Bruno — we've seen and lived with major downsides of the energy industry. I think it's time that the oil producers who continue to make big profits pay a tax for the oil that's taken out of California.

You can see that the governor's "director's cut" budget doesn't deserve a little gold statue — even if it is the best picture (fiscally) we've seen in a few years. We'll look for silver linings when the Legislature starts working on our playbook. **SFBG**

Assemblymember Tom Ammiano represents the 13th District.



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BY STEVEN T. JONES

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NEWS Talk about karma.

The Synthesis 2012 Festival, which marked the end of the Mayan Long Count Calendar, was supposed to be an opportunity to bring spiritually minded people together around the Kukulkan Pyramid in Chichen Itza, Mexico to help usher in a new age of cooperation and goodwill. That was the vision espoused by Executive Producer Michael DiMartino, a Californian who said he had been leading tours in the area for decades and setting up this event for years.

Instead, this anticipated moment of enlightenment became what can politely be called a clusterfuck, a descent into utter chaos for many volunteers and attendees. Hundreds of Bay Area people traveling to an uplifting holiday event found themselves stranded in an isolated location without the transportation, sustenance, or communications they'd been told would be available.

Now DiMartino is trying to settle a long list of refund demands, and there are threats of lawsuits on all sides.

When I first interviewed him



BUNGLE IN THE JUNGLE

A vaunted New Age event creates ugly recriminations

about the festival back in October, DiMartino was talking like a New Age prophet: "We, through our actions and intentions, create the world and take the path that we are creating," he said.

So DiMartino is walking the rocky path of his own creation, facing recriminations for ignoring warnings about looming problems, and vilified both for his alleged managerial failures and for the sometimes appalling way he treated people.

About 150 people have joined the "Synthesis 2012 Scam Awareness" group on Facebook where they're telling stories of hardship and woe, shar-

ing research into DiMartino's history with other events, and organizing collective responses to the problem.

Micaela Teal Santos, who helped create and administer the Facebook group, told us her honeymoon trip turned into a nightmare of missing shuttles and meals and being forced to camp alone in the jungle after local authorities shut down the festival campground for several hours, missing the long-anticipated sacred ceremony at sunrise on Dec. 21.

It was one of many similar stories. People who were promised hotel rooms by DiMartino arrived to find those rooms had been given

away to others and no vacancies were available — at a site far from any other accommodations. Shuttles that were supposed to bring revelers from other towns to the festival site never arrived, forcing people to spend hundreds of dollars on cabs or private shuttles. And volunteers who came early to create the festival often weren't provided food or water at a site that turned out to be five miles from the nearest town.

Luckily for DiMartino, he has been surrounded by people who really do embody the positive, patient, and resourceful values that the festival was meant to highlight, from his

co-producer Debra Giusti (founder of the Harmony Festival) to Tulku and the Bay Area crew that created the AscenDance stage to the many volunteers who stepped up to address the myriad problems and voids that manifested as the event unfolded.

"That's the real story, it's how people under extreme adversity came together to make this happen," said Giusti, who has been working almost every day since the festival officially ended on Dec. 23 to deal with its fallout, from the attendees still stranded in Mexico without money to get back to the bus filled with festival supplies that still hasn't returned, to the dozens of attendees who say they feel cheated by DiMartino.

Many of the DiMartino's biggest critics have made efforts to remain positive and couch their criticisms in the New Age style of empowerment and acceptance but it's clearly been a bitter disappointment to attendees who hoped the festival would be a launching pad into a new era of harmony and hope.

DiMartino disputed many of the characterizations on the Facebook site, darkly warning that his lawyer is looking into "the bandwagon of peo-

CONTINUES ON PAGE 12 >>



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BY REBECCA BOWE
rebecca@sfbg.com

NEWS In the Netherlands city of Eindhoven, the streetlights lining a central commercial strip will glow red if a storm is coming. It's a subtle cue that harkens back to an old phrase about a red sky warning mariners that bad weather is on the way. The automated color change is possible because satellite weather data flows over a network to tiny processors installed inside the lampposts, which are linked by an integrated wireless system.

Lighting hues reflecting atmospheric changes are only the beginning of myriad functions these so-called "smart streetlights" can perform. Each light has something akin to a smartphone embedded inside of it, and the interconnected network of lights can be controlled by a central command center.

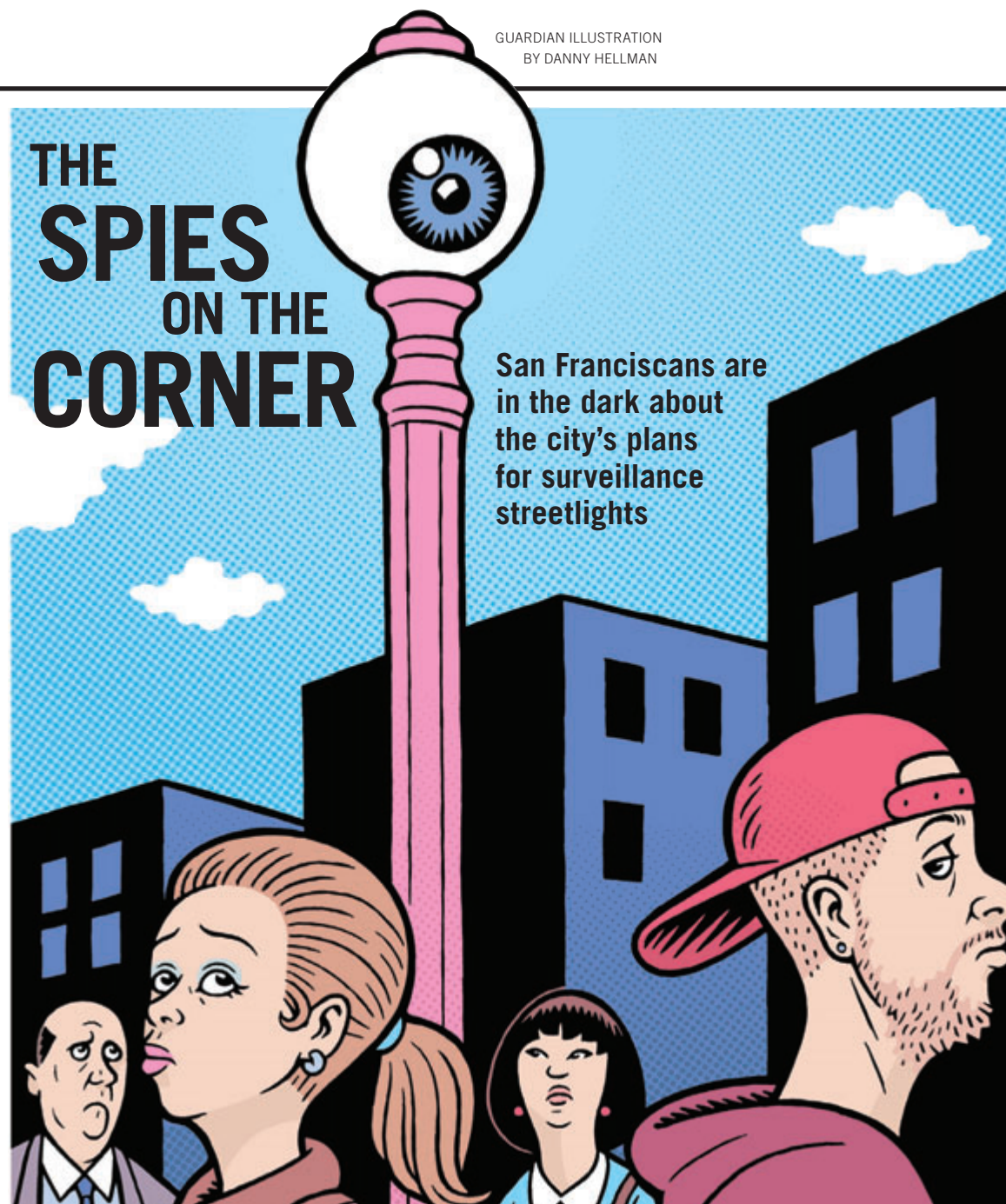
Since they have built-in flexibility for multiple adaptations, the systems can be programmed to serve a wide variety of purposes. Aside from merely illuminating public space, possible uses could include street surveillance with tiny cameras, monitoring pedestrian or vehicle traffic, or issuing emergency broadcasts via internal speaker systems.

The smart streetlights aren't just streetlights — they're data collection devices that have the potential to track anything from pedestrian movements to vehicle license plate numbers. And, through a curious process distinctly lacking in transparency, these spyglasses are on their way to San Francisco.

BIG PLANS

On Minna between Fourth and Sixth streets in downtown San Francisco, the San Francisco Public Utilities Commission has installed a pilot project to test 14 streetlights that are connected by a wireless control system. The city agency plans to gauge how well this system can remotely read city-owned electric meters, wirelessly transmit data from tiny traffic cameras owned by the Municipal Transportation Agency and embedded onto the lights, and transmit data from traffic signals.

The pilot grew out of San Francisco's participation in an international program called the Living Labs Global Award, an annual contest that pairs technology vendors with officials representing 22 cities from around the world. At a May 2012 LLGA awards summit in Rio de Janeiro, far outside the scope of the city's normal bidding processes, a Swiss company called Paradox Engineering won the right



GUARDIAN ILLUSTRATION
BY DANNY HELLMAN

THE SPIES ON THE CORNER

San Franciscans are in the dark about the city's plans for surveillance streetlights

to start testing the high-tech lights in San Francisco. Within six months, Paradox Engineering and the SFPUC had the Minna streetlights test up and running.

Meanwhile, the city has issued a separate Request for Proposals for a similar pilot, which will test out "adaptive lighting" that can be dimmed or brightened in response to sensors that register pedestrian activity or traffic volume. The city is negotiating contracts with five firms that will test out this technology in three different locations, according to Mary Tienken, Project Manager for LED Streetlight Conversion Project for the SFPUC.

Under the program, five vendors will be chosen to demonstrate their wireless streetlights on 18 city-owned lights at three test sites: Washington Street between Lyon and Maple streets; Irving Street between 9th and 19th avenues; and Pine Street between Front and Stockton streets.

LED streetlights are energy-efficient and could yield big savings — but the lights do far more than shine. While the programs are limited in scope, the RFP indicates that "future needs for the secure wireless transmission of data throughout the city" could include traffic monitoring, street surveillance, gunshot monitoring and street parking monitoring devices.

So far, the implications of using this technology for such wide-ranging objectives have barely been explored. "San Francisco thought they were upgrading their 18,000 lamps with LEDs and a wireless control system, when they realized that they were in fact laying the groundwork for the future intelligent public space," LLGA cofounder Sascha Haselmeyer stated in an interview with Open Source Cities. "Eindhoven is pioneering this with ... completely new, intelligent lighting concepts that adapt to the citizen not just as a utility, but a

cultural and ambient experience. So many questions remain," he added, and offered a key starting point: "Who owns all that data?"

LUMINARIES IN LIGHTING

Phillips Lighting, which was involved in installing the Eindhoven smart streetlights system, played a role in launching the San Francisco pilot. Paradox Engineering recently opened a local office. Oracle, a Silicon Valley tech giant, is also involved — even though it's not a lighting company.

"Oracle, of course, manages data," Haselmeyer explained to the Guardian when reached by phone in his Barcelona office. "They were the first to say, 'We need to understand how data collected from lampposts will be controlled in the city.'"

According to a press release issued by Paradox Engineering, "Oracle will help [with] managing and analyzing data coming from this ground-breaking system." Oracle is also a corporate

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sponsor of the LLGA program. It has been tangentially involved in the pilot project "because of a longstanding relationship we had with the city of San Francisco," Oracle spokesperson Scott Frendt told us.

Paradox was selected as the winner for San Francisco's "sustainability challenge" through LLGA, which is now housed under CityMart.com, "a technology start-up offering a professional networking and market exchange platform," according to the company website.

In May of 2012, the SFPUC sent one of its top-ranking officials, Assistant General Manager Barbara Hale, to Rio for the LLGA awards summit. There, technology vendors of all stripes showcased their products and mingled with local officials from Barcelona, Cape Town, Glasgow, Fukuoka and other international cities. San Francisco was the only US city in attendance. San Francisco will even host the next summit this coming May at Fort Mason.

In Rio, Paradox was lauded as the winning vendor for San Francisco's LLGA streetlights "challenge." It didn't take long for the company to hit the ground running. "Soon after the Rio Summit on Service Innovation in Cities, where we were announced winners for San Francisco, we started discussing with the SFPUC the objectives and features of the pilot project," Paradox announced on the LLGA website. "Working closely with the SFPUC, we also had the opportunity to build solid partnerships with notable industry players such as Philips Lighting and Oracle."

WINNERS' CIRCLE

On Nov. 15, Paradox hosted an invite-only "networking gala" titled "Smart Cities: The Making Of." The event brought together representatives from Oracle, the SFPUC, Phillips, LLGA, and the Mayor's Office of Civic Innovation, "to learn about the challenges of urban sustainability in the Internet of Things era," according to an event announcement.

"The project we're piloting with the SFPUC is highly innovative since it puts into practice the new paradigm of the 'Internet of Things,' where any object can be associated with an IP address and integrated into a wider network to transmit and receive relevant information," Gianni Minetti, president and CEO at Paradox, stated in a press release.

The event was also meant to celebrate Paradox's expansion into the North American urban lighting space, a feat that was greatly helped along by the LLGA endeavor. But how did a Swiss company manage

to hook up with a San Francisco city agency in the first place — and win a deal without ever going through the normal procurement process?

San Francisco's involvement in LLGA began with Chris Vein, who served as the city's Chief Technology Officer under former Mayor Gavin Newsom. (Vein has since ascended to the federal government to serve as Deputy U.S. Chief Technology Officer for Government Innovation for President Barack Obama.)

To find the right fit for San Francisco's wireless LED streetlights "challenge" under the LLGA program, a judging panel was convened to score more than 50 applicant submissions received through the program framework. Judges were selected "based upon knowledge and contacts of people in the SFPUC Power Enterprise," Tienken explained. The scoring system, Haselmeyer said, measures sustainability under a rubric developed by the United Nations.

Jurists for San Francisco's street-light program were handpicked from the SFPUC, the San Francisco Department of Technology, Phillips, and several other organizations. An international jurist is designated by LLGA for each city's panel of jurists,

Haselmeyer said, "so as to avoid any kind of local stitch-up."

He stressed that "the city is explicitly not committing to any procurement." Instead, vendors agree to test out their technology in exchange for cities' dedication of public space and other resources. Tienken, who manages the city's LED Streetlight Conversion Project, noted that "Paradox Engineering is not supposed to make a profit" under the LLGA program guidelines. "We'll pay them a \$15,000 stipend," she said, the same amount that will be awarded to the firms that are now in negotiation for pilot projects of their own.

"San Francisco is using this to learn about the solution," Haselmeyer added. "This company will not have any advantage," when it comes time to tap a vendor for the agency's long-term goal of upgrading 18,500 of its existing streetlights with energy-saving LED lamps and installing a \$2 million control system.

At the same time, the program clearly creates an inside track — and past LLGA participants have landed lucrative city contracts. Socrata, a Seattle-based company, was selected as a LLGA winner in 2011 and invited to run a pilot project before being tapped

to power data.Sfgov.org, the "next-generation, cloud-based San Francisco Open Data site" unveiled by Mayor Ed Lee's office in March of 2012.

The mayor's press release, which claimed that the Open Data system "underscores the Mayor's commitment to providing state of the art access to information," made no mention of LLGA.

PRIVACY AND PUBLIC SPACE

Throughout this process of attending an international summit in Rio, studying applications from more than 50 vendors, selecting Paradox as a winner, and later issuing an RFP, a very basic question has apparently gone unaddressed. Is a system of lighting fixtures that persistently collects data and beams it across invisible networks something San Franciscans really want to be installed in public space?

And, if these systems are ultimately used for street surveillance or traffic monitoring and constantly collecting data, who will have access to that information, and what will it be used for? Haselmeyer acknowledged that the implementation of such a system should move forward with transparency and a sensitivity to privacy implications.

"Many cities are deploying sen-

sors that detect the Bluetooth signal of your mobile phone. So, they can basically track movements through the city," Haselmeyer explained. "Like anything with technology, there's a huge amount of opportunity and also a number of questions. ... You have movement sensors, traffic sensors, or the color [of a light] might change" based on a behavior or condition. "There's an issue about who can opt in, or opt out, of what."

Tienken and Sheehan downplayed the RFP's reference to "street surveillance" as a potential use of the wireless LED systems, and stressed that the pilot projects are only being used to study a narrow list of features. "The PUC's interest is in creating an infrastructure that can be used by multiple agencies or entities ... having a single system rather than have each department install its own system," Tienken said. The SFPUC is getting the word out about the next batch of pilots by reaching out to police precinct captains and asking them to announce it in their newsletters, since "streetlighting is a public safety issue," as Tienken put it.

Haselmeyer acknowledged that public input in such a program is important: "It's very important to

do these pilot projects, because it allows those community voices to be heard. In the end, the city has to say, look — is it really worth all of this, or do we just want to turn our lights on and off?"

LIGHTS, BUT NO SUNSHINE

One company that is particularly interested in San Francisco pilot is IntelliStreets, a Michigan firm that specializes in smart streetlights. IntelliStreets CEO Ron Harwood told the Guardian that his company was a contender for the pilot through LLGA; he even traveled to Rio and delivered a panel talk on urban lighting systems alongside Hale and a representative from Oracle.

A quick Google search for IntelliStreets shows that the company has attracted the attention of activists who are worried that these lighting products represent a kind of spy tool, and a spooky public monitoring system that would strip citizens of their right to privacy and bolster law enforcement activities.

"It's not a listening device," Harwood told the Guardian, when asked about speakers that would let operators communicate with pedestri-

CONTINUES ON PAGE 12 >>

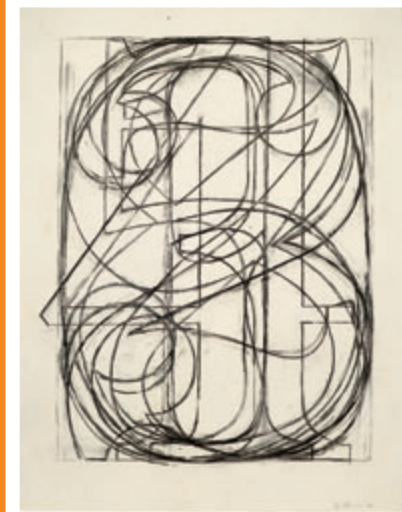
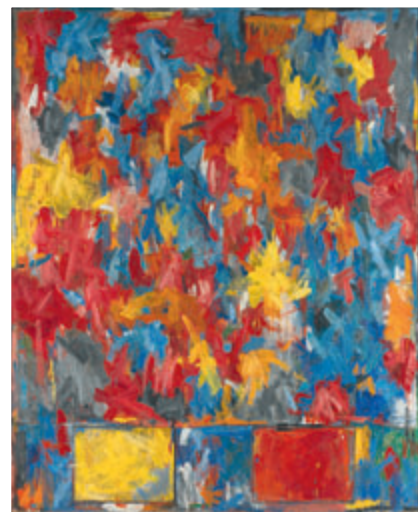
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Left to right: Jasper Johns, *Highway*, 1959; Private collection. *0 through 9*, 1960; Collection of the artist. *Figure 7*, from *Color Numeral Series*, 1969; published by Gemini G.E.L.; The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art. © Jasper Johns/Licensed by VAGA, New York, NY, and © Jasper Johns and Gemini G.E.L./Licensed by VAGA, New York, NY.



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NEWS

BUNGLE IN THE JUNGLE

CONT>>

ple on a witch hunt." But he repeatedly told us that he takes full responsibility for problems at the event and accepts that he will probably lose a significant amount of money once the final accounting is done.

"There were logistical breakdowns, but that doesn't constitute a scam," DiMartino said, noting that he is issuing some partial refunds and "dealing with people on a one-by-one basis."

But both in his public and private statements, DiMartino's tendency to blame the festival's problems on Mexico, or on volunteers, or on forces beyond his control — or, as he repeatedly told me, "systemic problems," as if it was a system he didn't create and run — has only added to people's frustrations with the festival.

Giusti defends DiMartino as a "visionary" who has problems with organization and follow-through. "Michael would act like everything was handled and it obviously wasn't. It was very frustrating."

Two of the more compelling and condemning narratives come from two longtime festival organizers, Xochi Raye and Corey Rosen, who say DiMartino responded vindictively when they raised concerns about looming problems.

Rosen didn't actually attend the festival, saying he was forced out of his production manager role for raising questions about preparations, such as the ill-fated decision to save money on transporting materials to the festival by using a volunteer crew and bus, which was turned around at the border by officials with concerns for their safety.

"My biggest issue was transportation and safety. Within the festival community, there is an ongoing joke about 'safety third,' but that is just a joke," Rosen told me. "For them to call these unforeseen circumstances is bullshit...There are a lot of unforeseen circumstances that happen in events. But if you plan for the foreseeable ones, you can handle the unforeseeable ones."

Rosen doesn't believe DiMartino's claims to have made advanced reservations for shuttles and other services that didn't materialize. "People were trusting that Michael had things taken care of, and when I wanted to double-check, people said we didn't need to do that," Rosen said. "Michael told me my negative comments would not create a positive outlook."

DiMartino said his computer and many documents were stolen from his car in Playa del Carmen before

the event, complicating festival logistics and making it difficult to provide the proof that people are requesting.

To those who believed that the end of the Mayan calendar, coinciding with other New Age beliefs that Dec. 21, 2012 would be signal the beginning of an era of expanded human consciousness, Chichen Itza was considered a place of spiritual power and significance. That clearly made people more trusting of DiMartino's intentions.

Raye took over some of Rosen's duties — and much more in Mexico,

"WE ... TAKE THE PATH THAT WE ARE CREATING."

MICHAEL DIMARTINO



as problems developed in the run-up to the event. She wrote out a long narrative for the Synthesis 2012 Scam site that tells a harrowing tale created largely by DiMartino's undeclared promises and bad behavior when questioned.

"Michael said he had been focusing on getting basic needs such as toilets and water in place by the time we landed, and yet basic needs were not established until we had been there for several days, resulting in production time and volunteers lost, as well as many people becoming sick," she wrote.

Dozens of people told us that things would have been even worse if people on the ground didn't take the initiative, noting that DiMartino even refused to come to the campground for five hours while police blocked access to weary attendees until after 2am, an incident he minimized to us, calling it a miscommunication and insisting "I had a personal arrangement with the property owner."

Giusti said she and other staffers are moving rapidly toward resolution of all the problems surrounding Synthesis, from refunds to attendees to compensation for staff, both financial and spiritual.

"Michael does need to come forward and apologize to people," Giusti told us, noting that she is planning a healing ritual to bring closure to this whole saga. "He will sit in the center of a circle and hear what everyone went through." **SFBG**

NEWS



SPYLIGHTS AT MINNA AND FOURTH

GUARDIAN PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

THE SPIES ON THE CORNER

CONT>>

ans, and vice-versa. "So you can forget about the Fourth Amendment" issues.

Harwood seemed less concerned about the activists who've decried his product as a modern day manifestation of Big Brother, and more worried about why his company was not chosen to provide wireless LED streetlights in San Francisco. After being passed over in the LLGA process, Harwood said IntelliStreets responded to the RFP issued in the weeks following the Rio summit. Once again, Harwood's firm didn't make the cut.

Since his company provides very similar services to those described in the RFP, Harwood said he was "confused" by the outcome of the selection process. IntelliStreets' Chief Administration Officer Michael Tardif was more direct. "Clearly we think this was an inside deal," Tardif told the Guardian. Tienken, for her part, declined to discuss why San Francisco had rejected IntelliStreets' application.

And when a public records request was submitted to the agency last August for details on San Francisco's participation in LLGA, the response was opaque at best. "After a duly diligent search we find that there are no documents responsive to your request," an SFPUC public records coordinator responded via email. "The San Francisco Public Utilities Commission is not a participant, nor is involved with Living Labs Global Award. Please know that we take our obligations under the Sunshine Ordinance very seriously."

That was just an honest mistake, Sheehan tells the Guardian now by way of explanation. In the public records division, "Clearly, nobody had any familiarity with LLGA." **SFBG**

FOOD + DRINK

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Authentic Asian cuisine of every category is one of California and the Bay Area's strengths, with constant new openings, including Richmond's mellow Daigo Sushi (www.daigosushi.com) and Szechuan outpost Chili House (www.chilihousesf.com). These three spots stand out for one (or a few) reasons.

MUGUBOKA

Passing Muguboka many a time over the years, I meant to visit but never did until recently. What I found: a humble, all-day respite serving an impressive array of free and abundant banchan (mini-dishes accompanying a Korean meal), like myeolchi bokkeum (crispy mini-anchovies), and bottomless tea — making even upper teens-priced entrees a deal. Dining alone, I attempted to finish the banchan... and fail.

There's a plentiful selection of soups and stews featuring tofu or Korean sausage, and dishes like go dung uh gui (broiled salted mackerel), or hae-mool pajeon, those ever-fabulous seafood and green onion Korean pancakes. I finished with a complimentary, cool pour of sujeonggwa, a sweet Korean punch alive with cinnamon, ginger, peppercorns, and dried persimmon.

Best dish: Muguboka serves a mean hae-mool (seafood) dolsot (stone pot) bibimbop (\$16.95), the scorching stone pot arrives with sizzling rice, egg, squid, shrimp, mussels, and veggies, with nori on top.

Best suited for: A mel-low setting with copious amounts of Korean food. Expect two meals for the price of one. 401 Balboa, (415) 668-6007

RAMEN SHOP

Here's my early word on Rockridge hotspot Ramen Shop, opened at the beginning of the year and packed since day one with long waits (no reservations). A short, ever-changing menu offers three types of ramen, one dessert, and a handful of appetizers so it's possible to try the entire menu in one visit.

Chez Panisse alums Sam White, Jerry Jaksich and Rayneil De Guzman already have a hit on their hands, if crowds are any indica-

tion. Although early online comments have been trending towards the "frustrated to spend \$16 on a bowl of ramen" kind, this is quality ramen — house-made noodles, salt-cured eggs, ultra-fresh ingredients. Meyer lemon infuses shoyu ramen (\$15) with bright dimension, while



BANCHAN, RAMEN, AND SQUID INNARDS



spit-roasted chashu (literally pork roast, often known as char siu) adds heft to particularly flavorful spicy miso ramen (\$15).

But my favorites aren't of the ramen variety. Meyer lemon shows up again in a unique kimchi of house-pickled Napa cabbage (\$5) to winning effect, a spirited contrast to chili. Then, wild nettle fried rice steals the show (see "best dish" below). Another surprising winner? Liquor. It's a rarity to see cocktails with ramen. Straightforward, refreshing mezcal, and rye-based punches (\$10) make fine ramen companions, as does a classic hi-ball (\$12) of Hibiki 12-year Japanese whiskey with soda. A nutty-tasting

black sesame ice cream sandwich (\$5) with brown sugar cookies is the right finish.

Best dish: Easy... wild nettle fried rice (\$9) interlaced with Monterey Bay squid and Llano Seco pork is as comforting as it is gourmet. Best suited for: The joyous convergence of ramen and Japanese whiskey -- and for those with time on their hands. 5812 College Ave., Oakl. (510) 788-6370, www.ramenshop.com

ROKU

Since JapaCurry's Jay Hamada opened Roku in October at the busy Market and Octavia intersection, it's been similarly bustling inside. Groups of friends down Japanese beer and fried chicken in the form of karaage (\$7) or chicken nan ban (\$8), the latter a specialty of Kyushu, Hamada's Southern Japanese hometown island. Unframed vintage Japanese posters hanging on wood walls impart a warm atmosphere, as do hearty house-made noodles and dishes like mochi bacon yakitori.

During opening weeks, I went straight for dishes I've never tried, including shio-kara (\$4): room temperature, fermented squid swimming in its own innards. Salty and gummy, it is, as the menu states, "an acquired taste." Likewise, hotate butter (\$12) topped with vivid orange tobiko (fish roe) is unexpected. Scallops are sautéed in butter, but unlike most of our Westernized experiences with the succulent bivalve, the stomach and membrane skirt are left around the scallop flesh. Call it umami, call it funky, the taste is more accurately both. Look elsewhere for better well-known izakaya favorites — Roku's rare dishes with bold flavor set it apart.

Best dish: a surprisingly good seafood salad (\$13) in an iza-kaya, laden with red king crab and smoked salmon, tobiko, boiled eggs, yellow bell pepper, and tomatoes over romaine, bright in a yuzu wasabi dressing. Best suited for: The hardcore who want authentic dishes they won't find on typical menus. Also for groups of friends.

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WEDNESDAY 1/16

MICHAEL HURLEY

Musicians often look to roots for inspiration, but I don't think any have interacted as deeply with their musical ancestors as those in the freak-folk genre. Animal Collective recorded a companion piece to *Sung Tongs* with Vashti Bunyan, inspiring her cult revival, and, in similar fashion, Devendra Banhart's label has been releasing Michael Hurley's wonderfully weird folk, endorsed by Julian Lynch, Cat Power and more. His simple guitar plucking and vocals feel different from his contemporaries; he's more intent on creating imaginative, often nonsensical, stories than being a folk artist. The show will connect past and present, he says, as a new experience for the nightlife crowd rather than for those anthropologically interested in "the sociological impact of Doc Snock" (his '70s pseudonym). (Molly Champlin)

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THURSDAY 1/17

TRAMPLED BY TURTLES

Steadily building a following since forming 10 years back in Duluth, Minn., bluegrass rockers Trampled



By Turtles kicked off a banner year in 2012 by releasing their newest album, *Stars and Satellites* (BanjoDad Records) last April, and making their first national television appearance on *The Late Show with David Letterman*. In August, they were one of the standout acts at Outside Lands, packing in the Sutro side stage with their infectious brand of Americana and folk-tinged tunes. Newly minted fans from that gig are in for a special treat at tonight's headlining show at the Fillmore: a chance to see them up close and personal,



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www.thefillmore.com

FRIDAY 1/18

TARANEH HEMAMI
RESISTANCE

From the blue vinyl and neon-lit window piece you might have seen at the Yerba Buena Center, to the most-wanted terrorists poster recreated with beads at Intersection for the Arts, it's clear that Taraneh Hemami's output chooses its own medium. Originally from Iran, her work looks at the relationship between Persian and American cultures, particularly in terms of personal freedom. Her work is humble and precise, yet manages to convey a deep message — creating much needed space for conversations on interna-



tional relations and race. Her latest show, "Resistance," (opening at the Mission School hot spot, the Luggage Store Gallery) features banned and censored print matter belonging to the Iranian Students Association of Northern California and should be a rich, informative experience. (Champlin)
Through Feb. 16
Opening tonight, 6pm, free
Luggage Store Gallery
1007 Market, SF
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www.luggagestoregallery.org

FRIDAY 1/18

BIANCA MENDOZA AND
PROJECT THRUST

Even if you know the artists, when you catch them at one of the Garage's RAW (resident artist workshops) performances, they will surprise you, because what you see is "in progress", i.e. an unfinished product. The choreographers want feedback; the audience can enter into the process. It's fun and a good deal for both. This week two very different dance makers are pairing up. What they have in common is a fascination with the power of the female body. Bianca Mendoza, sensually theatrical in her athleticism, has

spent a major part of her career in Los Angeles. Malinda LaVelle — with a ballet background — started her Project Thrust at the SF Conservatory of Dance, but the company has been ready for a while to step into the wider Bay Area limelight. (Rita Felciano)
Also Sat/19, 8pm, \$10-\$20
Garage
715 Bryant, SF
(415) 518-1517
www.brownpapertickets.com

FRIDAY 1/18

FIDLAR

"Coke! Meth! And Cheap Beer!" are the cries of the Los



Angeles-based garage rock band that manages to stay catchy and offensive at the same time. The band's skater phrase name stands for, "Fuck it Dog; Life's a Risk" and sums up their deep life philosophy of not giving a fuck. Yes, theses musicians like drugs, girls, and Mexican food; and what, everyone in the band has a hip-hop side project? Between its personality, experimentation, and serious talent, it's clear why the band has gotten the attention and love it has — and not just in its Southern California home. Its sweaty, drunk, and high-speed traveling punk show should feel right at home in San Francisco, where the band will be stopping Friday, touring on its new and (and hotly anticipated) self-titled EP. (Champlin)

With Pangea, Meat Market
9pm, \$10
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

SATURDAY 1/19

MOON EATER

Springing to life just down the coast in Santa Cruz, Moon Eater has quickly made a name for itself with hard-charging, incendiary garage and punk-fueled rock'n'roll. Formed in 2011 by longtime veterans of the South Bay rock scene — members have played in bands including Riff Raff, Yaphet Kotto, and Time Spent Driving — the frenetic four-piece self-released its excellent self-titled debut album last November, which was produced by John Reis of Rocket From The Crypt and Hot Snakes fame. Moon Eater comes to the city

tonight to



play a benefit for the American Red Cross and the Equilibrium Institute, alongside Edge City Ruins, Leviathan, and more. (McCourt)

7pm, \$10–\$15
Sub-Mission Art Space
2183 Mission, SF
www.sf-submission.com

SATURDAY 1/19

PINBACK

Some things never go out of style. Blue jeans, hamburgers, a good, thoughtful ballad — you know, the stuff America's made of. San Diego's Pinback has made itself into an indie rock staple by consistently



and quietly churning out solid, untarnishable pop songs for several decades now, and managing to remain charmingly under the radar all the while. Seemingly impervious to cultural peaks and valleys as well as a revolving-door lineup, Rob Crow and Zach Smith have been tightening their songwriting and musicianship since the late '90s. Their fifth studio album, *Information Retrieved*, is the worthwhile result, an ode to the fundamentals: earnest lyrics, consistent flow, and a good hook. (Haley Zaremba)

With Judgment Day
9pm, \$25
Bimbo's 365
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com

SATURDAY 1/19

KOWLOON WALLED CITY

Despite being named for an enclave in Hong Kong, Kowloon



KOWLOON WALLED CITY SEE SATURDAY/19

Walled City is San Francisco through and through. The local inspiration behind albums such as *Turk Street* and *Gambling On The Richter Scale* is obvious. With new offering *Container Ships*, the allusion is more oblique, but if you listen to the band's inimitable down-tuned guitars, they evoke the album's title, groaning and churning like a 40,000-ton behemoth on its way into the Port of Oakland. This week, the noisy, sludgy outfit disembarks for a record release show. (Ben Richardson)

With Golden Void, Minot
10pm, \$8
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

SATURDAY 1/19

MIDNIGHT MOVIES AT THE CLAY THEATRE

Do any two words go together better than "midnight" and "movie"? Once the strict territory of cult horror, the phrase now encompasses any great film that's made even better by late-night viewing — and made even *even* better by sharing the experience with a theater full of like-minded, similarly-cafeinated fans. The Clay kicked off another round of midnight screenings a few weeks back, but there are still plenty of gems on the schedule. Tonight is

The Princess Bride (1989); future dates include multiple showings of 1975's *The Rocky Horror Picture Show* (with live performance by the Bawdy Caste) and 2003's *The*



Room (bring spoons!); 1968's *Night of the Living Dead*; 1971's *Harold and Maude*; and 2007's *Black Devil Doll*. No sleep for you! (Cheryl Eddy)

Fri.-Sat. (some films Fri. or Sat. only),
midnight, \$9–\$10
Clay Theatre
2261 Fillmore, SF
www.landmarktheatres.com

SUNDAY 1/20

BROTHERS OF BRUTALITY TOUR FEAT. WHITECHAPEL AND EMMURE

Death metalheads' wildest wet dreams are about to come true as hardcore heavyweights Whitechapel and Emmure team up to melt faces in this extreme tour de brutality. Whitechapel's

Knoxville-flavored, highly focused intensity (the band's Facebook page lists their only interest as "being heavy") will be matched up against the hardened ruthlessness of Queens-bred Emmure's unrelenting sonic assault to create a metal experience that is certain to give you whiplash. Both bands have extremely dedicated fan bases that promise to make this the hardcore event of the year. Even if you have to drag out your old hockey pads to face the pit, you won't want to miss it. (Zaremba)

With Uneath, Obey the Brave, The Plot in You
6pm, \$20
Oakland Metro Opera House
630 Third St., Oakl.
(510) 763-1146
www.oaklandmetro.org

MONDAY 1/21

QUICKSAND

As a much-beloved rock crusader of the '90s post-hardcore movement, Quicksand was sorely missed when internal tensions caused the tragically short-lived band to dissolve in 1999. When the group reunited for a one-off show in 2012, it re-ignited a post-hardcore spark in a very arid musical landscape. In a world saturated with dubstep breakdowns, Bieber-related headlines, and certain reprehensible, abusive R&B stars that *just won't go away*

no matter how baffling their cultural stronghold becomes, the people cried out for something — anything! — harder, better, faster, and stronger. Quicksand, despite its age and lengthy hiatus, delivered. Its awesome, razor-edged sound (think Fugazi meets Jane's Addiction) provided a much needed honesty, angst, and edge in an EDM world. (Zaremba)

With Title Fight
8pm, \$28
Regency Ballroom
1300 Van Ness, SF
(415) 673-5716
www.theregencyballroom.com

TUESDAY 1/22

"DOC NIGHT AT THE NEW PARKWAY"

Every Tuesday, the New Parkway Theater is serving up true stories alongside its regular menu of pizza, burgers, and beer. Tonight's pick, last year's *Chasing Ice*, investigates climate change via the stunning, grimly revealing work of glacier photographer James Balog. Upcoming notables from 2012 also include *Brooklyn Castle*, about a junior high school chess team, and Ken Burns' *The Central Park Five*, a sobering look at a famous New York City rape case and the men who were wrongfully convicted of the crime. Titles are



still being added to this promising series, so check out the New Parkway's website for updates. (Eddy)

New Parkway Theater
474 24th St, Oakl.
(510) 658-7900
www.thenewparkway.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC There will be no bad seats at the new SFJazz Center in Hayes Valley; or at least, that's the goal.

The brand new jazz venue in the heart of town, a three-story, glass-encased structure with a circular concrete stadium bowl of an auditorium, educational components, rehearsal spaces, a cafe run by the Slanted Door's Charles Phan, and multiple bars opens Mon./21. It's a \$63 million, 35,000-square-foot addition to Performing Arts Row, near Van Ness-adjacent locations such as the Davies Symphony Hall, and the War Memorial Opera House. It's the birth of a nonprofit jazz institution.

In the auditorium, 700 seats encircle and hover above a central stage — chairs behind the stage, up in the balcony, and practically up in the artists' faces on the ground level. Because the room so surrounds the stage, there's a direct sight line for every instrument being played, every hand grasping a horn, tickling keys, or plucking strings. There are platforms that can accordion and retract, making that enviable space near the stage open up into a temporary dance floor.

And all the seats have cup-holders. We're a long way from the smoke-filled, underground jazz clubs of the past.

EXCITING AS ALL HELL

And from those seats in the Robert N. Miner auditorium, patrons will see an impressive first season of SF Jazz at its new home. Fans already have high expectations, given SF Jazz's 30 years of hosting concerts and festivals at other venues like the

SACRED SPACE

On its 30th anniversary, SFJazz finally opens its own concert hall — can it re-energize a San Francisco scene?



Paramount in Oakland, and smaller clubs like Amnesia. Now with its own multi-use facility, the nonprofit has taken eclectic routes with its programming and contributions.

"This first season, when you look at some of the things we're doing here, it's just exciting as all hell," says founder and executive artistic director Randall Kline, barely able to contain that excitement, clad in a hardhat and reflective vest on the first level of the still-under-construction building. "[These events] fully take advantage of what we can do with the theater — something we couldn't do when we didn't have our own place."

For starters, there's a sold-out opening night celebration Jan. 23, hosted by Bill Cosby, along with a grand opening week of shows spotlighting McCoy Tyner, the SFJazz

Collective, and more, followed by a week of big band with the Realistic Orchestra (Jan. 31), and swing with Lavay Smith and Her Red Hot Skillet Licks (Feb. 3).

In March, virtuoso Indian percussionist Zakir Hussain will perform four nights, and in April there will be a Weimar Germany themed weekend with Ute Lemper, Max Raabe and the Palast Orchester, and a screening of the classic *Metropolis* (1927), with live music by the Clubfoot Orchestra.

But even more to Kline's point: there will be five resident artistic directors for the 2013 through '14 season (along with Kline's overall vision). The five — Jason Moran, Regina Carter, Bill Frisell, John Santos, and Miguel Zenon — are musicians with distinctive backgrounds and viewpoints, program-

ming four days of thematic events.

ENCOMPASSING GEOGRAPHIES

For his days, Santos hand-picked colleagues and artists working and performing in the Caribbean style. He chose De Akokan, a duo made up of Cuban singer-songwriter-composer Pavel Urkiza and Puerto Rican saxophonist-composer Ricardo Pons, because "they're phenomenal artists...and they rarely come here." He also invited cutting edge trombonist-composer Papo Vazquez, who lives in New York but is steeped in the Afro-Puerto Rican tradition.

During a phone call a few hours before my hard-hatted venue walk-through with Kline, architect Mark Cavagnero, and Marshall Lamm, who does public relations for the center, Santos discusses his anticipation and

interest in the upcoming schedule.

The Bay Area bred percussionist will also be premiering his own *Filosofia Caribena II*, which refers to Caribbean philosophies and traditions — those that have informed his entire body of work. "[It] blends all the experiences of Black American music with Caribbean traditions, and it goes into the whole socio-political aspect of how the music really represents resistance and the identity of a whole group of people that identify culturally, even though we don't live in Cuba or Puerto Rico, but we certainly grew up in and maintained those traditions."

Adding, "Jazz was born in that environment, in New Orleans, in the Caribbean community. We're making those connections between jazz and the Caribbean roots."

Frisell's batch of shows, beginning April 18, will include multimedia pieces with projections and orchestras, readings of Allen Ginsberg's *Kaddish*, and Hunter S. Thompson's *The Kentucky Derby is Decadent and Depraved* (the latter of which is rumored to be narrated by Tim Robbins).

Moran's residency likely represents the scope of the auditorium's versatility best: he'll open with a solo acoustic piano night (May 2), followed by a "Fats Waller Dance Party" with Meshell Ndegeocello that will utilize the dance-floor, then break out the inspired, possibly nutty, concept of a skateboarding jazz piece. There will be an actual half-pipe on the lower level of the room — seats pushed back — with professional skateboarders riding back and forth in the curved structure to Moran's

CONTINUES ON PAGE 20 >>

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Inauguration of the Robert N. Miner
Auditorium, hosted by Bill Cosby



Week 1: Legacy

Once-in-a-lifetime "christening" concerts, each with a special "Spotlight" focus.

THU
1/24
SOLD OUT

SPOTLIGHT: MCCOY TYNER
BOBBY HUTCHERSON, BILL FRISELL,
JOSHUA REDMAN, SFJAZZ
COLLECTIVE, REGINA CARTER,
MARY STALLINGS, JASON MORAN,
MIGUEL ZENÓN & MORE
presented in collaboration with NAACP.

FRI
1/25
7:30

SPOTLIGHT:
RESIDENT ARTISTIC DIRECTORS
REGINA CARTER, MIGUEL ZENÓN,
JOHN SANTOS, BILL FRISELL

W/ MCCOY TYNER, SFJAZZ
COLLECTIVE, MARY STALLINGS,
JOSHUA REDMAN

SAT
1/26
7:30

SPOTLIGHT: SFJAZZ COLLECTIVE
MIGUEL ZENÓN, AVISHAI COHEN,
ROBIN EUBANKS, STEFON HARRIS,
EDWARD SIMON, MATT PENMAN,
DAVID SANCHEZ, JEFF BALLARD,
ERIC HARLAND

W/ MCCOY TYNER, BOBBY
HUTCHERSON, JOSHUA REDMAN,
ERIC HARLAND & MORE

SUN
1/27
7:30

SPOTLIGHT: BOBBY HUTCHERSON
SAVION GLOVER, MCCOY TYNER,
SFJAZZ COLLECTIVE, MARY
STALLINGS, JASON MORAN,
JOHN SANTOS, JOSHUA REDMAN

Week 2: Jazz in the City

"Be at the Center" with Bay Area greats — celebrate the Grand Opening for only \$25.

THU
1/31
7:30

Big Band
REALISTIC ORCHESTRA, MONTCLAIR
WOMEN'S BIG BAND

FRI
2/1
SOLD OUT

Celebrating Gershwin
PAULA WEST, DAN HICKS,
KIM NALLEY, JAMIE DAVIS,
MARCUS SHELBY QUARTET

SAT
2/2
7:30

Cuba/Venezuela
REBECA MAULEÓN & AFRO KUBAN
FUSION; V-NOTE ENSEMBLE

SUN
2/3
7:30

Swing
LAVAY SMITH & HER RED HOT
SKILLET LICKERS; HOT CLUB OF SF

Dave Holland Residency



THU
2/7
7:30

Solo
DAVE HOLLAND

FRI
2/8
7:30

Duo
KENNY BARRON & DAVE HOLLAND

SAT
2/9
7:30

Dave Holland Quintet with
MARK TURNER, ROBIN EUBANKS,
STEVE NELSON, NATE SMITH

SUN
2/10
7:30

Dave Holland's Prism with
KEVIN EUBANKS, CRAIG TABORN,
ERIC HARLAND

Hotplate Festival

The Bay Area's most gifted musicians re-imagine the music of the masters at the Joe Henderson Lab.

THU
2/14
7:30

MITCH MARCUS
PLAYS JOE HENDERSON

FRI
2/15
7:30

JOSH JONES
PLAYS RAY BARRETTO

SAT
2/16
7:30

TIFFANY AUSTIN
PLAYS ELLA FITZGERALD

SUN
2/17
7:30

MIKE OLMOS
PLAYS FREDDIE HUBBARD

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WED
2/20
7:30

Swing Time
SCOTT HAMILTON QUINTET
WITH HARRY ALLEN

Buena Vista Social Club Revisited

THU-SUN
2/21-24
7:30

A Toda Cuba Le Gusta
JUAN DE MARCOS & THE
AFRO-CUBAN ALL STARS

Voice: Ana Moura, Meklit Hadero & Patricia Barber

THU, FRI
2/28-3/1
7:30

Future of Fado
ANA MOURA

SAT
3/2
7:30

Ethiopia meets S.F.
MEKLIT HADERO

SUN
3/3
7:30

Modern Cool
PATRICIA BARBER



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Zakir Hussain Residency

- THU 3/7 7:30** Rhythm Summit
ZAKIR HUSSAIN, STEVE SMITH,
GIOVANNI HIDALGO, ERIC HARLAND
- FRI 3/8 7:30** Indian Masters
ZAKIR HUSSAIN, RAKESH CHAURASIA,
NILADRI KUMAR, GANESH
- SAT 3/9** Trio
ZAKIR HUSSAIN, BÉLA FLECK,
EDGAR MEYER
SOLD OUT
- SUN 3/10 7:30** Duo
JOSHUA REDMAN AND
ZAKIR HUSSAIN

Mariza: Fado Queen



THU-SUN 3/14-17 7:30 "Mariza has been reviving and reinventing the traditional fado style, and the results are nothing short of spectacular."

—Washington Post

John Santos Residency

- THU 3/21 7:30** De Akokán
PAVEL ARKIZA & RICARDO PONS
- FRI 3/22 7:30** Pirates and Troubadours
PAPO VAZQUEZ MIGHTY PIRATES
- SAT 3/23 7:30** *Filosofía Caribeña II*
JOHN SANTOS, JERRY MEDINA,
ORESTES VILATÓ, RICO PABÓN,
JAVIER NAVARRETTE
- SUN 3/24 7:30** Uncommon Time
OMAR SOSA, KENNY ENDO,
ABHIJIT BANERJEE & SANTOS

SFJAZZ Collective Residency

THU-SUN 3/28-30 7:30 The Music of Chick Corea
and Original Compositions
MIGUEL ZENÓN
DAVID SÁNCHEZ
AVISHAI COHEN
ROBIN EUBANKS
STEFON HARRIS
EDWARD SIMON
MATT PENMAN
JEFF BALLARD

Hiromi Residency

THU-FRI 4/4-7 7:30 Hiromi: The Trio Project
HIROMI, ANTHONY JACKSON,
SIMON PHILLIPS

Weimar Germany

- THU 4/11 7:30** The Bukowski Project
UTE LEMPER
- FRI-SAT 4/12-13 7:30** Cabaret Time Machine
MAX RAABE & PALAST ORCHESTER
- SUN 4/14 4, 7:30** Silent Film Classic
FRITZ LANG'S *METROPOLIS* W/
CLUB FOOT ORCHESTRA

Bill Frisell Residency

Both pieces feature projected Ralph Steadman illustrations, and ensembles featuring Jenny Sheinman, Hank Roberts, Ron Miles, Kenny Wollesen, Curtis Fowlkes, Doug Wieselman and Frisell will conduct both works.

- THU 4/18 7, 9:30** ALLEN GINSBERG'S *KADDISH*
Hal Wilner, Chloe Webb – narrators
Robyn Holcomb – piano
- SAT-SUN 4/20-21 7:30** HUNTER S. THOMPSON'S
*THE KENTUCKY IS DECADENT
AND DEPRAVED*
4/21: 4pm & 7:30pm

Brad Mehldau Residency: 1, 2, 2, 3

- THU 4/25 7:30** Solo
BRAD MEHLDAU, SOLO
- FRI 4/26 7:30** Duo I
BRAD MEHLDAU AND KEVIN HAYS
- SAT 4/27 7:30** Duo II
BRAD MEHLDAU AND MARK GUILIANA
- SUN 4/28 7:30** Trio
BRAD MEHLDAU, LARRY GRENADIER,
JEFF BALLARD

Jason Moran Residency



- THU 5/2 7:30** Solo
JASON MORAN
- FRI 5/3 7:30** Fats Meets Hip Hop, Dance
"FATS WALLER DANCE PARTY" BAND
FEATURING MESHELL NDEGEOCELLO
- SAT-SUN 5/4-5 7:30** Thrash
JASON MORAN'S BANDWAGON
WITH LIVE SKATEBOARDERS
5/4: 7:30pm & 10pm

Regina Carter Residency, The South

- THU 5/10 7:30** African Roots of Violin
JOHN BLAKE
- FRI 5/11 11AM** *Fiddlin' With Stories*
CHARLOTTE BLAKE ALSTON,
JOHN BLAKE
- SAT 5/12 7:30** Alabama Roots
REGINA CARTER AND
SOUTHERN COMFORT
- SUN 5/13 3, 7:30** Black Appalachia
CAROLINA CHOCOLATE DROPS

Béla Fleck Residency: Solo Banjo



THU-FRI 5/16-19 7:30 "America's most celebrated banjoist."
—Los Angeles Times

Standards: Tony Bennett & Dianne Reeves

- THU 5/23 7:30** The Ultimate American Songbook
TONY BENNETT
Davies Symphony Hall
- FRI-SUN 5/24-26 7:30** Vocal Royalty
DIANNE REEVES

Miguel Zenón Residency: Puerto Rico

- THU 5/30 7:30** Rhythms of Puerto Rico
MIGUEL ZENÓN'S RHYTHM
COLLECTIVE
- FRI 5/31 7:30** Puerto Rican Songbook
MIGUEL ZENÓN'S ALMA
ALDENTRO ENSEMBLE
- SAT 6/1 7:30** *Identities*
MIGUEL ZENÓN'S BIG BAND
- SUN 6/2 7:30** Duos
MIGUEL ZENÓN WITH
LUIS PERDOMO & PAOLI MEJIAS

SFJAZZ Poetry Festival

SFJAZZ Poet Laureate Ishmael Reed brings a diverse group of poets center stage in the Joe Henderson Lab.

- THU 6/6 7:30** Laureates
JUAN FELIPE HERRERA
& ALEJANDRO MURGUÍA
- FRI 6/7 7:30** Sisters
LORNA DEE CERVANTES,
GENNY LIM, NELI MOODY
- SAT 6/8 7:30** Icons
AL YOUNG, ISHMAEL REED,
MICHAEL MCCLURE
- SUN 6/9 7:30** Oakland's Own
LUCHA CORPI,
JACK & ADELLE FOLEY,
FLOYD SALAS, CLAIRE OTALDA

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FOCAL POINT

It'll be one of many configurations for that striking room. The specifics of the auditorium were big challenges for architect Cavagnero — the acoustics, the balance of sound (such as making sure solo piano and thundering skateboarding dips both fill the space equally), isolating street noise, creating those excellent sight lines from every angle.

"The idea of the building was to make the big concrete room the sacred space for music, the focus space," says Cavagnero, walking up

meant to be more than a standard music venue, the goal is to be an institution.

"So, if the paradigm is: clubs are harder to run and have live music, well, if we could have the same kind of vibrant music in an institution that supported that kind of thing, to build up a community of people that cared about that kind of thing — which is the gamble I guess we're making here in this building — we can build it for the jazz community," says Kline. "[The goal is to have] a great place to hang out and hear live music, where new artists can grow and premiere, and be nurtured."

And it is hard to run live jazz

Because of this, I ask Bokar if other jazz club owners in the city see the center as a contentious new rival. He categorically denies that assertion.

"Jazz is an art form and it has no competition, every club and club owner adds to the fabric of our community and SFJazz is the big brother. I know how hard it is to promote jazz and [Kline] has been working at it for several decades," he says. "He deserves tremendous credit for bringing this to San Francisco. SFJazz is a very powerful organization and I think that there is an opportunity for [it] to partner with the smaller venues like Savanna Jazz. The smaller venues are the incuba-

and in a lot of ways, it's a step out into the darkness," he says. "But I see the potential of it as just limitless. It can be such an incredible thing, if the community supports it. That's what I'm hoping will happen."

NATIONAL ART FORM

Santos points out that the jazz center is unique in its fans and patrons differing from the typical performing arts donor, and will have specific obstacles because of that.

"In a way, it's abstract, when you think of it like, OK, there it is, next door to the symphony hall, to the ballet, to the opera, within one block of those institutions. It's wonderful to have jazz there, and standing

It's part of his whole bootstrapping essence, how he's kept SFJazz up, running, and prominent for the better part of three decades. From its humble beginnings as the three-day Jazz in the City festival, promoted solely by Kline, to the Summerfest, the SFJazz High School All-Stars group, the monthly Hotplate series, and finally, the SFJazz Center.

Leaning against the guardrail on the second floor of the building, gazing out through the wall of glass to the greater Hayes Valley neighborhood, Kline smiles as he talks of the city's history with jazz, his own life mirroring it for quite some time. "I've been here since 1976, and I've



the stairs in the building's glass-encased entryway. "That was going to be the closed, sacred space, [and] everything else would wrap around it and be as open and public as we could make it."

To that end, the rest of the building has floor-to-ceiling glass, and the staircase has no columns supporting it, just thin titanium rods that double as the guardrail. The second floor has bars on either ends and terraces with glass doors that fully open, along with tiled murals representing the history of jazz in the city, with long-gone clubs painted throughout.

It's clear that this building is

venues in the city. Nearing the end of 2012, the owners of Oakland's Yoshi's filed for involuntary bankruptcy to put its San Francisco location in Chapter 11 if it couldn't meet an agreement with its partners, the Rrazz Room switched venues under a cloud of controversy stemming from an allegedly racist former manager of its then-location, and Savanna Jazz had to fight off foreclosure.

"We have not seen an increased interest for the art form [recently] primarily because the economy is down significantly and the arts are usually the first to suffer," says Savanna Jazz co-owner Pascal Bokar.

tors of local talent and I think that they would benefit from a closer relationship, which in turn would solidify community commitment."

It may be the older sibling to smaller clubs, but given the economy, and the tough climate for all music venues in San Francisco really, the SF Jazz Center does also feel like a gamble itself. But to extend and belabor the metaphor, Kline's got a good hand.

Santos describes the center to me as a "bold experiment."

"The amount of money that it has taken to build that place and keep the doors open is phenomenal,

toe-to-toe with those institutions, and getting the respect it deserves. Getting public support from the city and the country and the state, as it should be, because jazz is our national art form. The symphony and the ballet and the opera are not."

"The difficult part is that the opera and the symphony and the ballet have traditional well-heeled audiences of supporters. Jazz does not. Jazz is grassroots; it's working class. The audience for jazz and the community from where jazz comes out of is not a deep-pocket kind of community. And that's where the challenge lies."

If anyone can face that, it's Kline.

seen a lot of patterns in the scene; it ebbs and flows, the economy changes. This building is a reflection of the sociology; we're trying to be relevant, so we've chosen a different model, we've chosen institution."

It's one of a few times that will come up in my conversations with those involved with the center.

"Could we apply that older model for culture to a younger, vibrant art form that's relevant to the city?" he asks, rhetorically. "That's the aim here, to try something that's of our time." **SFBG**

JAZZ HANDS: SOME SFJAZZ SEASON HIGHLIGHTS

MCCOY TYNER

A rare old school jazz legend in the center's inaugural season — stunning and dapper pianist Tyner will "consecrate" the space by performing with the SFJazz house band.
Jan. 24, 7:30pm, \$50–\$150

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Swing is still huge in SF, and this celebration of the classic big band sound pairs the 17-member Montclair Women with the 20-member Realistic Orchestra (who've big-banded Bjork) for a wall of swingin' sound. The SFJazz High School All-Stars Orchestra opens.
Jan. 31, 7:30pm, \$25

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MARIZA

The gorgeous longing of Portuguese fado washes over the Bay in the form of the wonderfully voiced Mariza, a spellbinding star whose repertoire spotlights acoustic melancholy melodies from Brazil, Cape Verde, North Africa, and beyond.
Mar. 14-17, 7:30pm, \$25–\$65

JOHN SANTOS: FILOSOFÍA CARIBEÑA II

Beloved Bay Area bandleader and jazz evangelist digs deep in his knowledge of Cuban, Latin, and indigenous Caribbean styles to deliver a

heady trip through ancient Iberian influences and contemporary island expressions.
Mar. 23, 7:30pm, \$25–\$65

METROPOLIS

San Francisco's Club Foot Orchestra performs its renowned futuristic soundtrack to Fritz Lang's silent sci-fi masterpiece.
Apr. 14, 7:30pm, \$20–\$40

ALLEN GINSBERG'S KADDISH AND HUNTER S. THOMPSON'S THE KENTUCKY DERBY

Überhip guitarist Bill Frisell, an SFJazz resident artistic director, applies his downtown cool pedigree to two überhip literary iconoclasts. He'll be conducting an ace team

of musicians for multimedia presentations of Ginsberg's epic poem of mourning and Thompson's notorious, uproarious 1970 article about the grand horse race. With visual design by Ralph Steadman for both programs, classic counterculture will be out in force.
Ginsberg: Apr. 18, 7pm and 9:30pm, \$35–\$80
Thompson: Apr. 20, 7:30pm and Apr. 21, 4pm and 7pm, \$35–\$80

BANDWAGON AND LIVE SKATEBOARDING

"Jazz wild card" and MacArthur Genius pianist Jason Moran gets contemporary with new trio Bandwagon, performing a rollicking set as a who's-who of SF skateboarders shows off the flexibility of the new center.
May 4-5, 7:30pm, \$20–\$40 (**Marke B.**)

NERO WORSHIP

..... The original 'Django' rides again at the Castro

BY DENNIS HARVEY
arts@sfbg.com

TRASH Though it's much more a Southern than a Western — closer to *Mandingo* (1975) than *Red River* (1948), that's for sure — Quentin Tarantino's *Django Unchained* nonetheless pays specific homage to spaghetti westerns in its title and some stylistic fillips.

The subgenre of Euro-westerns that briefly revived the flagging American genre in the mid-to-late 1960s, spaghetti remain defined by their most famous creator, Sergio Leone. He kickstarted the vogue with 1964's sleeper hit *A Fistful of Dollars* — a stark, nihilistic tale of greed and

revenge that borrowed heavily from Akira Kurosawa's 1961 *Yojimbo* and turned Clint Eastwood into an international idol. It wasn't strictly the first of its type, but the unexpected splash it made, plus its director's singular cinematic voice, would continue to define spaghetti long after their heyday had passed. The huge close-ups, austere widescreen vistas, sparse dialogue, and cynical and violent content were Leone signatures that would be widely imitated — not just because these films were highly commercial for a time, but because their essences were ones that could be mimicked effectively enough by the lowliest fly-by-night production company.

Before it breathed its last, the genre had coughed up about 600 such knockoffs, the vast majority between 1965 and 1972 or so. Most of them were made in haste, interchangeable in flavor and story, and tedious to all but the diehard fan. As with many Italian-born film export waves, this one ensured its quick demise by cranking out so much crap.

Of course, there were exceptions beyond Leone's, probably the most beloved and certainly the most influential of them being the original *Django*. Playing a rare theatrical revival, Sergio Corbucci's 1966 bloodbath

took the morbidity and weirdness of spaghetti — at least compared to their generally wholesome American forebears — and ran amuck, pushing gallows humor to the edge of black comedy. While not nearly as well remembered in the US as the Eastwood films, it was huge at the time, so much so that at least 30 features with "Django" in the title followed, even when no character with that name appeared on-screen.

The reason for all this is that Django, and his movie, remain dead cool. At least you couldn't get any cooler than that most alarmingly handsome of

Italian actors Franco Nero in black floor-length duster and leather hat,

dragging a coffin around the desert, striking a stylishly sinister balance between Eastwood's Man With No Name and José Mojica Marins' Coffin Joe. His Django was a sardonic figure of mystery seeking revenge on bandits led by a corrupt military officer. Umpteen unpleasant altercations later, there's a great climactic shootout in a graveyard, cementing Django's vaguely evangelical air with some outright blasphemy.

Just what was in that box? Death, natch, but not in the way you might think — Django used his coffin as a plus-sized version of the way a movie gangster uses a violin case. The film was so violent for its era, what with ears sliced off and a body count of nearly 150, that it was banned for many years in various countries. The multilingual, far-left-leaning Nero preferred to pursue artistic adventure rather than genre success, making few other westerns. He does, however, duly make a cameo appearance in *Django Unchained*, sans coffin but still looking mighty fine for 71. **SFBG**

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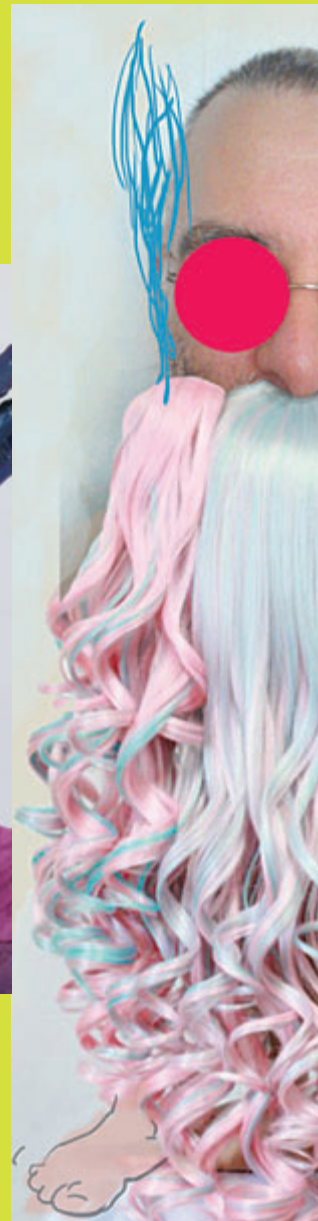
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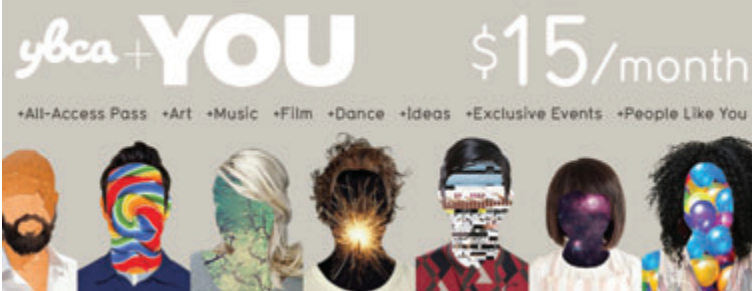
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NEW STEPS

CounterPULSE tries out
some fresh moves with its
Queer Series of revealing duets

BY ROBERT AVILA
arts@sfbg.com

THEATER/DANCE Choreographer Mary Armentrout's itinerant, site-specific performance installation, *reveries and elegies*, passed through CounterPULSE last weekend. A post-solstice meditation on dislocation and flux, it was also the harbinger of a striking new season at the SOMA performance incubator. In fact, *reveries and elegies*, true to its theme of displacement, can be considered the odd one out among programming whose defining structure is the duet.

A broad range of interpretation and subversion of that basic form comprises CounterPULSE's Queer Series, running January through March and showcasing new work from artists as diverse and far-flung as New York's Faye Driscoll, the Minneapolis-based BodyCartography Project, San Francisco's Annie Danger, Berlin-based American Jeremy Wade, and conjoined local choreographic dynamo Jarry (aka Jesse Hewit and Laura Arrington).

If you've followed the vicissitudes of programming at CounterPULSE even intermittently, a glance at this year's calendar prompts a double take for the careful concentration of work and the thematic consistency it evinces, in addition to its impressive international lineup. The rigorous queering of the duet structure underlined by the series, for instance, comes further elaborated through complementary work like DavEnd's well-received 2012 debut, *F.A.G.G.O.T.S.: the Musical!* (which turns on a duet of sorts with a wall mirror) as well as some rich auxiliary events.

The latter include a talk on gender by Judith Butler (on February 16) and, on February 28 (the eve of Danger's genuflection to sexual healing and empowerment, *The Great Church of the Holy Fuck*), a screening of *Community Action Center* (2010), the aesthetically and politically astute, 69-minute, queer, trans, women-centered celebration/subversion of 1970s porn by A.K. Burns and A.L. Steiner. (That program includes a post-screening Q&A with Steiner, whose film was recently acquired by the Museum of Modern Art).

The duet form (and the act of reimagining it) is an apt metaphor for the programming model behind the season too, which represents

something of a departure from business as usual.

CounterPULSE's Julie Phelps, central in the development of the season and currently serving as interim artistic and executive director for Jessica Robinson Love (who is on sabbatical), explained that the Queer Series and the season as a whole had emerged from some serious rethinking at the organizational level.

"We were sort of primed to embark on this new season, which [comes directly] after our strategic planning process, where we really identified who we are, how we do what we do, and what limits we still have on our impact."

Phelps says one limit they identified was a single-minded commitment to the bottom line that was keeping certain kinds of work almost permanently out of reach — for example, much work by touring artists from out of the state or country, for which there is relatively little foundational money available for tapping.



PHOTO BY STEVEN SCHREIBER



PHOTO BY
SEAN SMUDA

"We're actually, financially, a very conservative organization," says Phelps, "which has brought with it a lot of stability — very important especially in the young years of an organization, but ultimately stopping us from taking risk on vision. We were always on a break-even model. Either it needs to be some mix of foundation support or some other kind of funding with some tickets sales. The bottom line always has to equal zero. So we've been pushing ourselves to think bigger about the types of risks that we can take."

That's far from inviting recklessness, Phelps stresses, but it does mean modifying notions of financial success and failure, bringing them in line with an artistic spirit of experimentation and what might be thought of as the useful flop.

"Actually, failure is just as valid a result as success," says Phelps. "When we had been building failure out of every income model we had, we'd also been building out risk from some of the artistic selections, and from the way we were making artistic selections. We've really only just recently moved into curating in the first place. Before we were like, we have a space, if you want to do a show, come ask us and we'll work it out. [In this] season, every artist was someone we approached and worked with, found out ways that they could intersect with CounterPULSE, what was financially viable for us and for them, what was artistically interesting for us and for them — actually build something from the inside out, instead of the outside in."

Despite the considerate design in the program, Phelps calls it more art than science and insists it's all "still a very organic process," noting that the queer label is at least partly one of sheer convenience.

"I mean, 'queer' is basically the only banner that you could fly over that season, and only because it is so indistinct — because actually each of these works is hugely different. So there's still a patchwork element to it, but it's a little bit more deliberate [than usual]," she explains, laughing at the metaphor carrying her away. "At least the patches were picked out, and the fabric was cut to shape before they were added to the quilt this time." **SFBG**

www.counterpulse.org

HARDLY STRICTLY BRITISH

...Classics, premieres, and a 2013 Oscar nominee at the Mostly British Film Festival...

BY CHERYL EDDY
cheryl@sfbg.com

FILM "In Somalia there are no such things as kid actors and stage moms," explains the trailer for *Asad*, an 18-minute film about a Somali boy forced to choose between fishing and piracy. "There are just survivors telling a story."

Critically acclaimed, winner of much festival love, and just nominated for a Live Action Short Film Oscar, *Asad* is one of many stories filling the Mostly British Film Festival, a week-long spotlight of works from the UK, Ireland, Australia, and South Africa. Some of these tales are less-than-inspiring — like the *Downton Abbey*-biting *Cheerful Weather for the Wedding*, based on a 1932 novella, though its period setting is mostly conveyed cinematically by some fetching gowns and hairstyles. As uncertain bride Dolly (Felicity Jones) guzzles rum in her bedroom, her boisterous, moneyed family (headed by *Downton*'s Elizabeth McGovern) makes nice through gritted teeth while waiting for her to emerge in her wedding dress.

The tension cranks to 11 when Dolly's rather recent ex (Luke Treadaway) shows up for the ceremony. We see their relationship unfold in golden flashbacks, and though it's clear they deserve each other — neither character is particularly likable, for one thing — a reunion between the two is clearly not in the cards; heavy symbolism like the pair finding a rotting fox carcass on one of their summer jaunts makes this all too clear.

Fear not, though — a far more satisfying doomed romance, if such a thing is possible, unfolds in *Jump*, a Northern Ireland-set crime thriller whose jumbled-up chronology is contained within a single night. Though his script (co-written with Steve Brookes) gets a bit coincidence-heavy by the end, director Kieron J. Walsh brings a crackling energy to this tale of Greta (Nichola Burley, from last year's *Wuthering Heights*), a gangster's daughter who decides to end it all on New Year's Eve. Teetering on a bridge rail, dressed as an angel (cough), she meets a man (Martin McCann) who convinces her not to take the plunge.

Once they discover a connection (long story short: they both hate her dad), they decide to rip off her father's club and blow town. Elsewhere in time, dad's goons (one rabid, one reluctant) chase down the missing money, while Greta's two friends (one of whom is costumed as a slutty Mary Poppins) bumble through New Year's and somehow get involved in the events described above. Everyone's life is a mess (typical NYE: someone's sobbing on the sidewalk, someone's in jail), but all the loose ends are tied up by act three. As Greta points out in

her fantastic accent, "Nothing's real. It's like a fillum."

Other new films: opening-night pick *Hunky Dory*, starring Minnie Driver (who'll appear in person) as an inspirational music teacher; *Her Master's Voice*, a documentary about "world famous British ventriloquist Nina Conti," who also directs; *The Sapphires*, about a 1960s girl group determined to find fame beyond the Australian Outback; Michael Apted's *56 Up*, the latest in

his long-running doc series; Ken Loach's love-beyond-borders tale *Ae Fond Kiss*; and the closing-night film, James Marsh's IRA drama *Shadow Dancer*, starring Clive Owen and rising talent Andrea Riseborough.

Classic films also have their place at Mostly British. Fans of James Mason take note, as both Carol Reed's 1947 noir *Odd Man Out* (starring Mason as an imperiled IRA agent) and Sidney Lumet's 1966 espionage drama *The Deadly Affair* will screen.

The latter features a sweet Quincy Jones bossa nova score — so incongruous to the setting and action it's both distracting and awesome — and a blustering turn by Mason as a spy whose job woes are eclipsed only by the anguish he feels over his cheatin' wife. All kinds of juicy Cold War intrigue in this one: code names, suspicious deaths, mysterious postcards, and bag-switching plots, plus stellar supporting turns by Harry Andrews as a tough guy (who also loves bunnies), and fading sexpot Simone Signoret as a secretive Holocaust survivor.

Another pair of oldies well worth revisiting, or seeing for the first time, are included in Mostly British's David Lean double feature, which also happens to be a double feature for star Celia Johnson. In 1944 family drama *This Happy Breed* — as plot-twisty, character-stuffed, and entertaining as a soap opera, and shot in color to boot — she's the brow-furrowed matriarch of a working-class family that tumbles through the decades between World Wars I and II. In 1945's lusciously black-and-white *Brief Encounter*, she's a lonely housewife who rediscovers desire after a chance meeting with an also-married doctor (Trevor Howard). Speaking of doomed romances, Johnson's Oscar-nominated performance is a major reason why this film has become such a classic of that genre. **SFBG**

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ARTS + CULTURE: FILM

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DAMNATION INVESTIGATION

A new doc goes to hell and back

BY DENNIS HARVEY

arts@sfbg.com

FILM It's a peculiarity of our moment that the worse things get, the more people seem inclined to think everyone *else* is going to hell. Their interpretation of the Bible (or Quran, or whatever) is seemingly absolute, yet God seems to stay on their side no matter which way the worldly wind might blow. Righteous judgment of others has practically become the American way, not that we were ever less than an opinionated bunch.

There is much talk of "God's love," but in popular and pious discourse these days it seems exclusively to be tough love — the emphasis on cautionary corrective smack downs and threats of everlasting hellfire rather than comfort and salvation, to an often lunatic degree. Just when did so many get so interested in, even quite eager about, wagging a finger at those presumed to be headed Down There?

Documentarian Kevin Miller has an answer: 9/11. At least that provides an easy and dramatic turning point, from which a great many Americans seemed to become experts in who should be doomed to sizzle in that never-ending frying pan. As one political pundit put it on CNN soon after the Twin Towers tragedy, America now had a license to "Blow them all away in the name of the Lord." A national desire for revenge was understandable. But that event did seem to trigger a fundamental shift in our society, and the public discourse hasn't much calmed down since.

Miller's *Hellbound?* uses reactions to 9/11 as one recurrent measure of why the "eternal conscious torment" theory of hell — as opposed to annihilationism, in which only the righteous experience immortality (the rest are simply destroyed), let alone namby-pamby, forgiveness-based universalism — holds such sway today. All three concepts are equally supported by Biblical passages; various historians and theologians here note how hesitantly Judaism first accepted the notion of a punitive afterlife (apparently inherited from Zoroastrianism), and how debate of such slippery ideas was often — not always, but often — considered a healthy part of religious devotion through the history of Christianity. After all, so many events and mes-



sages in the Bible are open to interpretation — not to mention the drastic changes in understanding that can occur when you take into consideration the linguistic, historical, political, and social contexts in which they were originally written (then frequently revised).

Yet as everyone knows, today a great number of people — some loud and influential — overlook all that in the hard certainty that they understand exactly what the Bible means and what God is saying. Particularly what and whom he doesn't like, which inevitably points fingers at others (the gays, the welfare cheaters, the Muslims, Piers Morgan) rather than oneself. Miller spends a fair amount of time chatting up the hate-a-holics of Westboro Baptist Church, and while you might groan anytime they get a public forum, he actually engages with them sufficiently to avoid a yelling contest — and to demonstrate how "Not only do I damn you but God damns you too" bile is a cartoon masquerading as evangelical faith.

After all, as one calmer voice puts it, playing "paper Pope" as a smug individual interpreter of Biblical condemnation runs counter to a vast majority of what's actually in that book.

"The irony is that you have this teacher named Jesus and then you essentially side with his enemies in [your] behavior," says *Crazy for God* author Frank Schaeffer. "Evangelicism is for America what the Pharisees were in ancient Israel. These guys wreak vengeance on the people who bring the good news about a loving

god ... because that message puts the gatekeepers out of a job."

Why would God create enormous numbers of folk — say, all those non-Christian ones — just to send them to Hades? If you're a Buddhist or a Sikh raised in religious isolation, how have you exercised a personal "choice" against the true God that justifies sending you there? Don't ask, just shut up, feel the fear, and hate who I hate — or such seems to be the message of many prominent "Christians" of late. But: "If you have a paradigm that doesn't allow you to ask questions, there's something wrong with your paradigm," as another scholar puts it here.

In fact, Jesus was all about the loving enemies, plenty of the Bible suggests ultimate reconciliation and "washing of sins" for all, and isn't making God hateful just a way of justifying the hate we feel ourselves? Maybe hell was merely meant to be "your condition, not a place ... the malice we feel within our own conscience that 'burns' us," an Orthodox rabbi says. God's justice as restorative and healing, embracing all — the dread word is not heard in *Hellbound?*, but one could easily imagine many fervent believers of today feeling that that long-running yet currently unfashionable interpretation is dangerously close to, y'know, Socialism. **SFBG**

HELLBOUND?

Thu/17-Sat/19, 7:30pm (also Sat/19, 4pm); Sun/20, 2 and 4pm
 Yerba Buena Center for the Arts
 701 Mission, SF
 www.ybca.org



BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN First, I saw the socks. Half sheer, half solid, the pair's blue rose design made me flash on stained glass cathedral. Like a sock-crazed zombie, I turned on my heels and entered the most unassuming, unmarked shop on Hayes Valley's row of quirky boutiques and designer collections.

The pair was wildly expensive, and not being a swanky sock kind of lady, that threw me. But Japanese import shop Cotton Sheep is not for those unacquainted with the transformative power of superlative readywear. A few weeks later I was back for a tour, and to talk style philosophy with owner Eiko Critchfield's son Rue, who credits his mother with awakening his own sense of personal flair.

"You can appreciate this story with your eyes closed," Rue tells me, holding out an impossibly soft cotton scarf from his favorite of the shop's handful of imported Japanese brands. The piece is by Kapital, a vaunted label that hails from Okayama, a town traditionally known for its indigo dye and denim. The true, deep blue of Kapital's jeans, in particular, make them denim head cult items.

After Eiko impressed the company's higher-ups with the fastidiousness with which she examined pieces in Kapital's Japanese showroom, Cotton Sheep became the first American store to stock the brand, and the biggest US selection can still be found there — denim, hand-woven scarves, quirky button-down shirts, and of course, my wonder socks. The shop's other brands include Merveille H, FITH, and Nuno. Each piece is handpicked for sale by Eiko.

"When you walk out the house with these pieces you know you are the only person in the country wearing them," Rue says. He's wearing Kapital khakis with an exposed, intricate button fly, and eye-catching strap along the backside waistband. Rue was a self-described jock before joining the family business ("sweatpants and white T-shirts," he says ruefully), but got hooked on the line after Mom told him he needed a more fashionable dress code if wanted to work in the store.

Eiko certainly brought him up to appreciate a good outfit. She and husband Victor became pickers when they moved to San Francisco in the 1990s from Osaka, joining the hardy ranks of those who troll thrift stores for treasure, hustling to flip quality pieces to vintage stores for profit.



GUARDIAN PHOTO BY CAITLIN DONOHUE

When they'd exhausted the Bay Area's bins to their satisfaction, Eiko packed up the family into a Chevy Astro and took to the road, sending shipments of Americana (used Levi's, Raggedy Ann dolls — Japan was nuts for anything that screamed "United States" at that time) to her boutique friends in Osaka whenever the van was too packed to fit more finds. "My parents relied on their sense of style to survive," Rue says.

"I wanted to show people of San Francisco what I see in Japan that I know they would never find," Eiko wrote me in an email when I asked her about her idea to open a shop across the street from the site from Victor's now-defunct music store, BPM Records. "Our store is about an idea: to care for fabrics, to appreciate them, and to teach people that great fabrics will last you forever if you treat it with the care that I do."

And please, do have care: Eiko's a stickler for boutique etiquette, chiding those that enter with icecream cones from the Smitten kiosk down the block and cautioning careless types that don't show the proper respect when handling her precious textiles. Check her Yelp reviews if you don't believe me.

But the family's about inspiring a different kind of relationship between us and our wardrobe, one with an emphasis on craftsmanship often lacking in the era of mega-brands and micro-trends. Who knows, maybe Rue will even talk me into those socks one day. "It might be a little scary to walk out of the store like that [with an expensive clothing item]," he laughs. "That's my job, to help people be less scared." **SFBG**

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9:30pm \$7 **VOID BOYS**
Steakhouse, Down Dirty Shake

Fri Jan 18
9:30pm \$7 **COMMISSURE**
Let Fall the Sparrow,
Skyscraper Mori

Sat Jan 19
9:30pm \$8 **Subliminal SF and Aquarius**
Records co-present
KOWLOON WALLED CITY
(rec. rel.), Golden Void, Minot

Sun Jan 20
9pm \$6 **TH MRCY HOT SPRNGS**
Tet Holiday, Peachelope

Mon Jan 21
9:30pm FREE **PUNK ROCK SIDESHOW**

Tue Jan 22
8:30pm \$6 **COLLECTIVE W**
Rx Nightly, Animal Super Species

Wed Jan 23
8:30pm \$7 **WHISKERMAN**
Ohioan, Worl Williams

Thu Jan 24
8:30pm \$6 **BREAKARTS**
Ever Ending Kicks
(members Mt. Eerie, LAKE)
Natural Harbors


Fri Jan 25
9:30pm \$7 **THE TUNNEL** (rec. rel.)
Inferno of Joy, Tender

Sat Jan 26
9:30pm \$7 **TSAR (LA)**
The Radishes, Custom Kicks

UPCOMING: Primitive Hearts, Can Of Beans (San Pedro), Porchlight Open Door, All Your Sisters, Tabor Mountain (ex-Creepy Marbles), Radar Bros. (Merge), Michael Zapuder, Warm Soda, Cocktails (rec. rel.), DSTVV, Wounded Lion (LA), Dan Melchior, The Mallard, Sweat Lodge, The Spiral Electric

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JANE MONHEIT
Mon, Jan 21
MARTIN LUTHER
Tue, Jan 22
KAI ECKHARDT'S ZEITGEIST
Wed, Jan 23
MARA HRUBY w/ The Park
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ARTS + CULTURE: NIGHTLIFE

BY MARKE B.
marke@sfbg.com

SUPER EGO The vivacious, vocal, and sweeter-than-sweet **Honey Mahogany** (www.ithoney.com) has graced the cover of the Guardian, sang at my wedding reception, and scraped me off the sidewalk outside Safeway innumerable times. But now that she's "MISS HONEY MAHOGANY OF RUPAUL'S DRAG RACE SEASON 5," I had to apply two months in advance for a 15 minute phone interview via her Beverly Hills agent. OK, OK, I could have just ambushed her at her new weekly Mahogany Mondays drag show at the revamping Midnight Sun (8pm, free. 4067 18th St., SF. www.midnightsunsf.com), but I wanted her with her "fame" face on, for kicks.

"It's seriously a more-than-full-time job being Honey Mahogany right now," the Bay beauty practically panted. "If I think about everything I'm doing I'll get overwhelmed. But the response has been so incredible — a couple of times at parties I've felt I needed a bodyguard!" And what would her dream bodyguard look like? "I just want to live that whole movie *The Bodyguard*," she laughs. Has all the attention — and working with a catty cast — changed her at all? "I'm still sweet me, but if a queen crossed the line and went for someone I loved, oh, there was some reading."

Besides releasing a single called "It's Honey," shooting videos, working on an EP, maintaining a social media empire, throwing a weekly party, and guest-hosting practically every damn party in the city in preparation for the season 5 debut on Monday, January 28th, on Logo — whew! — the "everything else" she doing, and why she really deserves this moment, is her dayjob as youth director at the Rainbow Community Center in Contra Costa, which offers HIV tests, counseling, a food pantry, and much more for an oft-over-shadowed queer population.

But social worker selflessness isn't the only way Honey can proudly claim to be first queen from San Francisco to represent us on the Race. "I channeled so much of what I learned growing up gay in the Bay for the challenges," she said. "When we had to make something out of nothing, I thought of [drag fashion genius] Mr. David. And whenever something called for a different style, I had no problem,

MISS HONEY



since the scene in San Francisco embraces everything from avant-garde to more traditional lipsync performances, and I had always been around all that, because it's *all* in this family.

"In fact — you'll see in the first episode — Rupaul pokes fun at me about being from San Francisco. But I'm proud to be a little bit gritty and a lot glamorous!" Well, good luck to you, Honey.

ICEE HOT'S TWICE FOR THRICE

"Weirdo house, outsider artists, and underground pioneers," is how Ghosts on Tape, one-quarter of the feisty-eared Icee Hot party crew (www.facebook.com/iceehot) categorizes the slew of awesome guests that have graced its tables in the three years the unpredictable party has thrown down, mostly at Public Works. This sounds, of course, like my kind of party — and for what launched as a joint devoted to some of the newer UK bass permutations crossing the pond via Internet, Icee Hot has grown into something much more fascinating: a full-fledged vibe. No decorations, no bells and whistles, cute but hardly groundbreaking flyer design, no distinct genre profile, an irregular schedule. But then: a packed floor, much respect, and a jaw-dropping roster of guest artists backed by the musically unhindered Icees (also including Shawn Reynaldo, Low Limit, and Rollie Fingers).

Those guests? MK, Robert Hood, Anthony "Shake" Shakir, Stingray, Bok Bok, Hieroglyphic Being, MikeQ, Ramadanman, Martin Kemp, Kingdom, Brenmar, Falty DL, and many, many more of my secret boyfriends ... And, um, when house god Todd Edwards unveils a surprise, specially-composed Icee Hot theme song at the start of his set, you know you're the shit.



The Icees are blasting a **two-part third anniversary party** at Public Works (www.publicsf.com): **Sat/19** sees dreamy R&B chopper Jacques Greene (yes from the Azaelia Banks video) and Dutch hyperdubber Martyn on deck. Part two on **Sat/26** brings in alien techno soundscaper Space Dimension Controller and astral floor-pounder Basic Soul Unit. It's gonna be a crazy couple weeks of great music — and if you hit this link before it's too late, you can go to both parties for a mere \$15: www.tinyurl.com/iceehot3.

ESKMO

An excellent prestidigitator. San Francisco man of many talents samples himself live, looping sounds he coaxes from soda bottles and tin cans into multi-genre journeys that lead you by the ear onto the dance floor, as if by musical magic.

Thu/17, 8:30pm, \$20. The Independent, 628 Divisadero, SF. www.theindependentsf.com

ANDY STOTT

Caught this intense (and handsome, hubba hubba) Brit techno-dubber when he was here a few months ago, right before his *Luxury Problems* EP dropped and cemented his reputation as one of the smartest electronic musicmakers going. Deep and hypnotic, but totally danceable, with a focus on industrial textures and maximum throb — should be perfect on Mighty's soundsystem.

Fri/18, 10pm, \$15–\$20. Mighty, 119 Utah, SF. www.mighty119.com

JUSTIN MARTIN

The SF Dirtybirder delivered my favorite moody bass mixes of 2012 — and he just dropped an awesome Soundcloud set called "Winter Jungle Mix" that's doing wonders in pushing ahead the nascent drum 'n bass revival. He'll be working downlow wonders with the great J.Philip, Leroy Peppers (a.k.a. the goofier side of Justin's brother Christian) and Worthy at the Dirtybird label's 2013 Winter Quarterly party.

Fri/18, 9pm-4am, \$5 before 11, \$20 after. mezzanine, 444 Jessie, SF. www.mezzaninesf.com

FREEDUB 6-YEAR ANNIVERSARY

The happy, unholy house-techno coalition of the Dubalicious and Freeform crews celebrates a sixer, with the Odyssey party's excellent Robin Simmons joining Jonboy, Floorcraft, and many other SF faves on deck.

Fri/18, 8pm, \$10. 1192 Folsom, SF. www.tinyurl.com/freedub6 **SFBG**

MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 16

ROCK/BLUES/HIP-HOP

Blues Organ Party with Big Bones and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Gunshy Johnny Foley's. 9pm, free.
Lee Huff vs Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.
Michael Hurley, Cass McCombs, Jessica Pratt Great American Music Hall. 8pm, \$15.
Jerry Joseph, Shelley Doty, Fred Torphy, Marc Friedman Brick and Mortar Music Hall. 8pm, free.
Keith Crossan Blues Showcase with Terry Hanck Biscuits and Blues. 11:30pm, \$15.
Parquet Courts Hemlock Tavern. 8:30pm, \$8.
Paulie Rhyme, Sweet Hayah, Aisha Fukushima, Bottom Hammer Elbo Room. 9pm, \$7.
Todd Sickafoose's Tiny Resistors, Erik Deutsch Band, Adam Levy Cafe Du Nord. 8pm, \$10-\$12.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Latin Jazz All-Stars feat. Steve Turre, Chembo Corniel, Arturo O'Farrill, Nestor Torres Yoshi's SF. 8pm, \$25.
Reuben Rye Rite Spot. 9pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5. Timba and salsa cubana with DJ Walt Diggz.

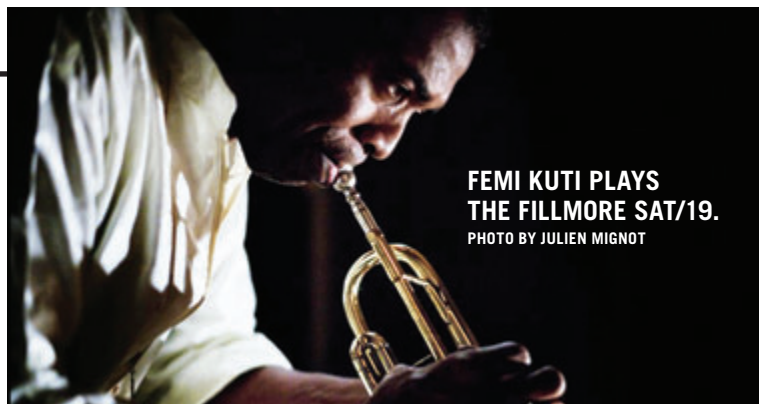
DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.boottycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Colins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.

THURSDAY 17

ROCK/BLUES/HIP-HOP.

Adios Amigo, City Tribe, Ghost Tiger Cafe Du Nord. 9pm, \$10.
Big Tree, Strange Vine, Bonnie and the Bang Bang, Owl Paws Bottom of the Hill. 8:30pm, \$10. "Songs for Sandy: Hurricane Relief Show."
Broadway Calls, Silver Snakes, Civil War Rust Thee Parkside. 9pm, \$10.
Eskmo Independent. 9pm, \$20.
Hammond Organ Soulful Blues Party with Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
John Lawton Trio Johnny Foley's. 9pm, free.
Knocks, Gemini Club, popscene DJs Rickshaw Stop. 9:30pm, \$13-\$15.
Mark Matos and Os Beaches, Van Allen Belt, Sasha Bell, Crushed Out, DJ Neil Martinson Brick and Mortar Music Hall. 9pm, \$6-\$10.
Run Amok, Parae, Scarlet Stoic Sub-Mission. 8:15pm, \$8.
Eric Sardinias Biscuits and Blues. 8 and 10pm, \$20.
Nathan Temby vs Lee Huff Johnny Foley's Dueling Pianos. 9pm, free.
Trampled By Turtles Fillmore. 8pm, \$25.



JAZZ/NEW MUSIC

Latin Jazz All-Stars feat. Steve Turre, Chembo Corniel, Arturo O'Farrill, Nestor Torres Yoshi's SF. 8pm, \$25.
Midnight Flyte Rite Spot. 9pm, free.
SF Jazz Hotplate Series Amnesia. 9pm.
Stompy Jones Top of the Mark, 999 California,

Torres Yoshi's SF. 8pm, \$25.
Midnight Flyte Rite Spot. 9pm, free.
SF Jazz Hotplate Series Amnesia. 9pm.
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SF; www.topofthemark.com. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Get Down Boys Atlas Cafe, 3049 20 St, SF; www.atlascave.net. 8-10pm.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker and Senor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: Pan-Pot, Alex Sibley Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10.
Ritual Dubstep Temple. 10pm-3am, \$5. Tap

and bass.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 18

ROCK/BLUES/HIP-HOP

Asesino, Verbal Abuse, Embryonic Devourment, Psychosomatic DNA Lounge. 7pm, \$16.
Back Pages Johnny Foley's. 9pm, free.
"Bands4Bands Showcase" Slim's. 8pm, \$13. With Kaos, Potential Threat, Mystic Rage, Star Destroyer.
Black Cobra, Glitter Wizard, Lecherous Gaze

CONTINUES ON PAGE 28 >>

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EDITORIALS | NEWS | FOOD + DRINK | PICKS | ARTS + CULTURE | MUSIC LISTINGS | STAGE LISTINGS | ON THE CHEAP | FILM LISTINGS | CLASSIFIEDS | JANUARY 16 - 22, 2013 / SFBG.COM 27

MUSIC LISTINGS

CONT>>

Brick and Mortar Music Hall. 9pm, \$10-\$13.
Jake Bugg, Valerie June, popscene DJs
Rickshaw Stop. 9pm, \$15-\$17.
Commissure, Let Fall the Sparrow, Skyscraper Mori Hemlock Tavern. 9:30pm, \$7.
Fidlar Amoeba Music, 1855 Haight, SF; www.amoeba.com. 6pm, free.
Fidlar, Pangea, Meat Market Bottom of the Hill. 9pm, \$10.
Hammond Organ Soul Blues Party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Lee Huff, Jeff V., Rags Tuttle Johnny Foley's Dueling Pianos. 9pm, free.
Native Elements, Jah Yzer Elbo Room. 10pm, \$10.
Johnny Rawls Biscuits and Blues. 8 and 10pm,

\$20.
Ty Segall Fillmore. 9pm, \$22.50.
Tell River, Anju's Pale Blue Eyes, Hang Jones, Gayle Lynn and the Hired Hands Cafe Du Nord. 9pm, \$8.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9Pm, \$10.
George Duke Yoshi's SF. 8pm, \$32; 10pm, \$24.
Lee Vilenski Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Alex Pinto Trio Red Poppy Art House. 8pm, \$8.

Queer Cumbia Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 8pm, \$3-\$7. Musica tropical, cumbia, merengue.

DANCE CLUBS

DJ What's His Fuck Riptide Tavern. 9pm, free.
Hella Tight Amnesia. 10pm, \$5.
Sebastien Drums, Justin Milla Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Joe Lookout, 3600 16th St.,SF; www.look-outsf.com. 9pm. Eight rotating DJs.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
“Save KUSF Benefit” Bender's, 806 S. Van

Ness, SF; www.bendersbar.com. 9pm, \$5. With KUSF in Exile DJs Zoe, Stoo Odom, Brian Springer.

SATURDAY 19

ROCK/BLUES/HIP-HOP

Chris A., Jeff V., Lee Huff Johnny Foley's Dueling Pianos. 9pm, free.
Bay Area Heat Johnny Foley's. 9pm, free.
Buttercream Gang, Youth of the Beast, Apopka, Darkroom Thee Parkside. 9pm, \$7.
Hammond Organ Soul Blues Party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Kowloon Walled City Hemlock Tavern. 9:30pm, \$7.
London Souls, Major Powers and the Lo-Fi Symphony, Wake Up Lucid Bottom of the

Hill. 9:30pm, \$12.
Maria Muldaur Biscuits and Blues. 8 and 10pm, \$20.
Mustache Harbor Slim's. 9pm, \$20.
Paperplanes Riptide Tavern. 9:30pm, free.
Pinback, Judgement Day Bimbo's. 9pm, \$25.
Trails and Ways, Tremor Low, My Satellite Cafe Du Nord. 9pm, \$10.
Turtle Rising Thee Parkside. 3pm, free.
Wayne Wonder, Joshua, Selecta Dans-One, DJ Rob Roots Brick and Mortar Music Hall. 9pm, \$20-\$25.
Yo La Tengo Amoeba Music, 1855 Haight, SF; www.amoeba.com. 3pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
George Duke Yoshi's SF. 8 and 10pm, \$32.

WED

1/16

9PM

\$7

ELBO ROOM PRESENTS
PAULIE RHYME
WITH LIVE BAND! PLUS
SWEET HAYAH, AISHA FUKISHIMA, AND BOTTOM HAMMER

THU

1/17

9:30PM

\$8

AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS:
WITH DJS/HOST:
PLEASUREMAKER
GUEST **DJ ETHOS** (SUBSUELO)(LA)
PLUS RESIDENT PERCUSSIONISTS

FRI

1/18

10PM

\$10

EARSHOT ENTERTAINMENT PRESENTS
“THE SOCIAL”
FEATURING
NATIVE ELEMENTS
PLUS **JAH YZER**

SAT

1/19

10PM

\$5 B4 11PM \$10 AFTER

SPINNING ‘60S SOUL 45’S
SATURDAY NIGHT SOUL PARTY
WITH DJS
LUCKY, PAUL PAUL, PHENGREN OSWALD
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN

1/20

9PM

\$8 ADV \$11 DOOR

DUB MISSION
PRESENTS A BAY AREA EXCLUSIVE SHOW:
NICKODEMUS (TURNTABLES)
MEETS
THE SPY FROM CAIRO
(AKA ZEB) (LIVE OUD) (TURNTABLES ON THE HUDSON/WONDERWHEEL/NY)
FEAT MOON PEOPLE, ARABADUB & TURNTABLES ON LAS RAMBLAS
PLUS **DJ SEP**

MON

1/21

\$2 DRINK SPECIALS
WHITE CLOUD
TEARS CLUB, SPECTRE, GRILL CLOTH, AND DJ DAHMER

TUE

1/22

9PM

\$8

ELBO ROOM PRESENTS
DUBIOUS RANGER
SUNRUNNERS
GRAHAME LESH
MIDNIGHT SNACKERS

WED

1/23

9PM

\$6

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UPCOMING
THU 1/24 AFTHU 1/24 AFROLICIOUS
FRI 1/25 MIDNIGHT SOCIAL PLUS MYRON & E
SAT 1/26 120 MINUTES
SUN 1/27 DUB MISSION: DJ SEP, J BOOGIE
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THU 1/17
SMILE! PRESENTS
MARK MATOS AND OS BEACHES
THE VAN ALLEN BELT, SASHA BELL, CRUSHED OUT, DJ NEIL MARTINSON

FRI 1/18
BLACK COBRA
GLITTER WIZARD, LECHEROUS GAZE

SAT 1/19
WANUBI PROJECT PRESENTS
WAYNE WONDER
JOSHUA, SELECTA DANS-ONE, DJ ROB ROOTS

WED 1/23
THE TAMBO RAYS
EVIL EYES, MOONBELL, JESUS SONS

THU 1/24
KEN STRINGFELLOW
THE MALDIVES, WILL SPROTT

FRI 1/25
MODERN KICKS
CUMSTAIN, MUD MOUTH, DEAD WASTE, BANSHEE BOARDWALK, GLADYS

SAT 1/26
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SATURDAY 1/19
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BUSDRIVER

WEDNESDAY 1/23 FREE
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LENZ
THE MALLARD, CASEY AND BRIAN

SATURDAY 1/26
THEPEOPLE OAKLAND

THURSDAY 1/31
EMILIE AUTUMN

UTAH

WEDNESDAY 01/16

8PM • \$6 ADV & \$8 DOOR

• Brolly

• Guy Fox

• Stranger Than Fact

THURSDAY 01/17

9PM • \$10 ADV & DOOR

• Jerry Joseph

• Kate Burkart

FRIDAY 01/18

9PM • \$10 ADV & DOOR

• Jerry Joseph

• Lucy Michelle

SATURDAY 01/19

9PM • \$8 ADV & \$10 DOOR

• Bray

• Stop Motion Poetry

• Fourth and King

SUNDAY 01/20

8PM • \$10 ADV & DOOR

• The Dirty Hand

• Family Band

• Angel and the Badman

• Miss Lonely Hearts

• You're The Queen Cossette

MONDAY 01/21

8PM • \$FREE

• Open mic with

• Brendan Getzell

TUESDAY 01/22

8PM • \$7 ADV & DOOR

• Jordan Carp

• Jeb Havens

• No Lovely Thing

WEDNESDAY 01/23

8PM • \$8 ADV & DOOR

• Heavy Glow

• Trapdoor Social

• Blue Genes

THURSDAY 01/24

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• The Wave Commission

• High Cliffs

• The Moonlight Orchestra

• Chingadero

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HANG JONES
GAYLE LYNN & THE HIRED HANDS

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TREMOR LOW
MY SATELLITE

SUNDAY JANUARY 20TH 8:30PM \$10 (ROCK/BLUES)
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SAGE
STEAKHOUSE

TUESDAY JANUARY 22ND 9PM \$10 (ROCK POP)
GIN WIGMORE

WEDNESDAY JANUARY 23RD 8:30PM \$10 (INDIE)
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BRIAN FUENTE (THE VOICE)
JASON PATRICK STEVENS

FRIDAY JANUARY 25TH 9PM \$10 (ROCK)
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DJ'S LE PERV • OMAR PEREZ

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VINTAGE TROUBLE

WEDNESDAY JANUARY 30TH 8:30PM \$8 (INDIE)
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THE LOWER 48

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4.12 YEASAYER
4.26 SHUGGIE OTIS
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MUSIC LISTINGS

Project Pimento Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Femi Kuti and the Positive Force Fillmore. 9pm, \$35.

Steph Macpherson Brainwash Cafe. 8pm.

Razteria a.k.a Renee Asteria Neck of the Woods. 9pm, \$10-\$15.

Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20 St, SF; www.atlascave.net. 4-6pm.

DANCE CLUBS

Bootie SF: SF vs LA vs NYC DNA Lounge. 9pm, \$10-\$15. With Mykill, Faroff, Billy Jam, and more.

Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.



Oakland Faders dance party Rickshaw Stop. 9pm, \$5.
OK Hole Amnesia. 9pm.
Paris to Dakar Little Baobab, 3388 19th

St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson

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Francaise, Blues. Senegalese food and live music.

Scotty Boy Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.

Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, Phengren Oswald.

Smiths Party Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5. Sounds of the Smiths, Morrissey, the Cure, and New Order.

Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

Down, Warbeast Regency Ballroom. 8pm, \$25.

Easway, King Pin, Ellie Cope Slim's. 8pm, \$15.

Giggle Party, Bella Novela, Spider Heart Bottom of the Hill. 9pm, \$8.

Hammond Organ Blues Party with Lavay Smith and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

John Lawton Trio Johnny Foley's. 9pm, free.

Harvey Mandel and the Snake Crew Biscuits and Blues. 7 and 9pm, \$20.

Mike Giant and DJ Dougernaut Hemlock Tavern. 10pm, free.

SUNDAY 20

ROCK/BLUES/HIP-HOP

Beso Negro, Sage, Steakhouse Cafe Du Nord. 8:30pm, \$10.

JAZZ/NEW MUSIC

Collaboration feat. **Dee Lucas, Joel Del Rosario, Sure Will** Yoshi's SF. 8pm, \$32;

CONTINUES ON PAGE 30 >>

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MUSIC LISTINGS

CONT>>

10pm, \$24.
Linda Kosut, Benn Bacot Bliss Bar, 4026 24 St. SF; www.blissbarsf.com. 7pm, \$22.

FOLK/WORLD/COUNTRY

Brazil and Beyond with Sandy Cressman Trio Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free.
Paula Frazer, Rusty Miller, New Family Band Rite Spot. 9pm, free.
Hillbilly Swing with B Stars Amnesia. 9pm, \$7.
Twang Sunday Thee Parkside. 4pm, free.
With Nobody From Nashville.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.

With Chef Josie and DJ Motion Potion.
Dub Mission Elbo Room. 9pm, \$8-\$11. With Nickodemus, Spy from Cairo, DJ Sep.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 21

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
White Cloud, Tears Club, Spectre, Grill Cloth Elbo Room. 9pm, \$5.
Quicksand, Title Fight Regency Ballroom. 8pm, \$28.

JAZZ/NEW MUSIC

Craig and Meredith Rite Spot. 8:30pm, free.

Mike Olmos Jazz Biscuits and Blues. 7:30pm, \$12.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. With Decay, Joe Radion, Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 22

ROCK/BLUES/HIP-HOP

Dubious Ranger, Sunrunners, Grahame Lesh, Midnight Snackers Elbo Room. 9pm, \$8.
Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.
God Module, Mordacious, Flesh Industry DNA Lounge. 9pm, \$12.
Hot Fog, Buffalo Tooth, Wild Eyes, DJ D'Sasster Riptide Tavern. 9:30pm, \$6.
Li Xi, Former Friends of Young Americans, Ash Reiter Amnesia. 9pm, \$7.
Stan Erhart Band Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Muriel Anderson with Tierra Negra Yoshi's

SF. 8pm, \$20.

FOLK/WORLD/COUNTRY

Brazilian Zouk Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 8:30pm, \$5.

DANCE CLUBS

KPT F8, 1192 Folsom, SF; www.feightsf.com. 9pm, \$5.
Stylus John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. Hip-hop, dance-hall, and Bay slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 10pm. Hip-hop from the 1990s. **SFBG**



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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Dear Harvey New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Fri/18-Sat/19 and Jan 23-25, 8pm. Opens Jan 26, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Feb 24. New Conservatory Theatre Center performs Patricia Loughrey's play about Harvey Milk, drawn from over 30 interviews.

The Little Foxes Tides Theatre, 533 Sutter, SF; www.tidestheatre.org. \$20-38. Opens Fri/18, 8pm. Runs Wed-Sat, 8pm. Through Feb 23. Tides Theatre Company performs a modern take on the Lillian Hellman classic.

Manic Pixie Dream Girl ACT Costume Shop Theater, 1117 Market, SF; www.manicpixie-dreamgirl.org. \$25-35. Opens Thu/17, 8pm. Runs Thu-Sun, 8pm. Through Feb 10. A stock character takes the power back in PlayGround's world premiere of Katie May's play, based on her graphic novel.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Opens Wed/16, 7 and 9pm. Runs Wed, 7 and 9pm. Open-ended. Lady Bear, Trixie Carr, Heklina, and D'Arcy Dollinger star in this drag tribute to the long-running HBO show.

BAY AREA

Somewhere Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$23-73. Previews Wed/16-Fri/18, 8pm. Opens Sat/19, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Feb 10. TheatreWorks performs Matthew Lopez's play about a 1960s Puerto Rican family caught up in the filming of *West Side Story*.

ONGOING

Bell, Book and Candle SF Playhouse, 450 Post, SF; www.sfpayhouse.org. \$30-60. Wed/16-Thu/17, 7pm; Fri/18-Sat/19, 8pm (also Sat/19, 3pm). John van Druten's 1950 Broadway comedy (later a film with Jimmy Stewart and Kim Novak) is the fluff that wozy holiday evenings are made on, striking an appealing balance between wacky storyline, witty banter, and lightly lathered romance. Director Bill English's sure treatment for SF Playhouse features enjoyable performances across the cast. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-35. Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.

Hippy Icon, Flower Geezer and Temple of Accumulated Error Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm; Sun, 2pm. Through Feb 10. Wavy Gravy holds forth on his legendary life and times.

The Listener: Short Stories on Stage, A Cycle of Original Comic Stories Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8pm; Sun, 5pm (Jan 27, shows at 3 and 7pm). Through Jan 27. Charlie Varon reads five comic short stories, pre-

WHO YOU CALLING QUIRKY? MANIC PIXIE DREAM GIRL PREMIERES THU/17. PHOTO BY CHESCA RUEDA; ILLUSTRATION BY ROB DARIO



sented in two parts. Part two: Sat/19-Sun/20 and Jan 26; parts one and two in succession: Jan 27.

“Risk Is This...The Cutting Ball New Experimental Plays Festival!” Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. Free (\$20 for reserved seating; \$50 for five-play reserved seating festival pass). Through Feb 9. Three new works (by Sean San José, Dipika Guha, and Basil Kreimendahl) and two new “Risk Translations.”

Something Cloudy, Something Clear Eureka Theatre, 215 Jackson, SF; www.therhino.org. \$15-30. Wed/16-Sat/19, 8pm; Sun/20, 7pm. Theatre Rhinoceros performs one of Tennessee Williams' lesser-known works, based on the playwright's own early years.

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through Jan 26. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events' in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Sun, 11am. Extended through March 17. The Amazing Bubble Man (a.k.a. Louis Pearl) continues his family-friendly bubble extravaganza.

BAY AREA

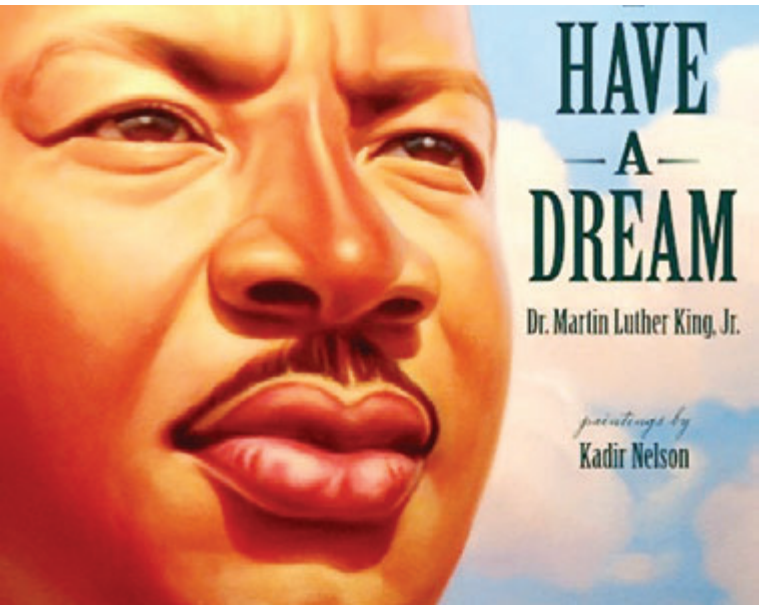
Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Sat, 8pm; Sun, 5pm. Extended through Feb 17. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

Intimate Apparel Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-30. Thu-Sat, 8pm; Sun, 2pm. Through Jan 27. Pear Avenue Theatre performs Lynn Nottage's drama about a seamstress in 1905 New York City.

Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatwright Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$29-77. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Feb 3. Berkeley Rep presents the world premiere of a play — about a 12-year-old wannabe superhero — it commissioned from writer Dan LeFranc.

Woyzeck Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$23-35. Wed/16-Thu/17, 7pm; Fri/18-Sat/19, 8pm (also Sat/19, 5pm); Sun/20, 5pm. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson's tragic musical, based on an unfinished 1837 play by Georg Büchner. **SFBG**

ON THE CHEAP



KADIR NELSON'S NEW BOOK MAKES PERFECT READING BEFORE MONDAY'S MLK JR. FESTIVITIES.

PHOTO VIA NORCAL MLK JR. COMMUNITY FOUNDATION

On the Cheap listings by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 16

Lyrics and Dirges reading series Pegasus Book, 2349 Shattuck, Berk. www.pegasusbookstore.com. 7:30pm, free. A monthly reading series that mixes the talents of established and emerging writers, this edition of Lyrics and Dirges features Gulf War vet Sean McIn Brown, Stanford Ph.D. candidate Cam Awkward-Rich, creator of Sit Next to a Black Person Month Kwan Booth, and more.

THURSDAY 17

“Putting the Science of Emotion Into Ocean Conservation” Bay Model Visitor Center, 2100 Bridgeway, Sausalito. 7pm, \$5 suggested donation. Wallace J. Nichols is of the mind that preserving our oceans is all in our heads. Really — his theory is that cognitive science (the human brain's neurological response to the sea) could be the ticket to saving our watersparks. Today, he'll explain in this lecture.

Tilt: The Battle to Save Pinball lecture and movie Pacific Pinball Museum, 1510 Webster, Alameda. www.pacificpinball.org. Also Sun/20. 6pm, free. For pinball play, \$15/adults, \$7.50/kids. No one is in favor of less pinball machines, surely. But what is the reason for their gradual disappearance? Find out with filmmaker Jeff M. Giordano's movie on the subject. After the showing, Giordano will lead a group discussion on the matter.

Mission Community Market returns Bartlett between 21st and 22nd Sts., SF. www.missioncommunitymarket.org. 4-8pm, free. “Small but mighty” is how the MCM planners characterize the newly returned winter version of this Mission farmers market. Yummy treats from Blue House Farm produce to Coastside Farms smoked fish will be for sale, and Uni and her Ukelele will pluck from 6-8pm.

Third and 22nd Streets Microhood Event Third and 22nd Sts and surrounding neighborhood, SF. www.bolditalic.com. 6-8pm, free. The Bold Italic continues in its grand tradition of highlighting tiny slices of San Francisco where commercial activity is growing. Today, head to the Dogpatch for chocolate samples from Alter Eco, a photobooth at Orange Photography, wholesale prices on framed works at Oberon Design, wine tasting at Spicy Vine Wine, and new-to-the-area La Fromagerie's cheese tasting.

SATURDAY 19

Thien Pham talks Sumo Cartoon Art Museum, 655 Mission, SF. www.cartoonart.org. 1-3pm, free. Bay Area comic book artist Thien Pham pens compulsively-readable odes to the Asian American experience. His newest release Sumo tells the story of a depressed football player cum sumo wrestling trainee — hear the inspiration behind the tale at this signing-discussion.

FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Broken City It's a tough guy-off when an ex-cop (Mark Wahlberg) dares to take on New York's corrupt mayor (Russell Crowe). (1:49)

Hellbound? See “Damnation Investigation.” (1:25)

Yerba Buena Center for the Arts.

The Last Stand In Arnold Schwarzenegger's first leading role since that whole Governor business, he plays a small-town sheriff doing battle with an escaped drug kingpin. (1:47) *Shattuck*.

The Law in These Parts Ra'an Alexandrowicz's documentary is a rather extraordinary historical record: he interviews numerous retired Israeli judges and lawyers who shaped and enforced the country's legal positions as occupiers of Palestinian land and “temporary guardians” of a Palestinian populace living under foreign occupation. The key word there is “temporary” — in using here a different (military rather than civil) justice from the one Israeli citizens experience, Israel has been able to exert the extraordinary powers of an invading force in wartime. But what is “temporary” about an occupation that's now lasted nearly 45 years? How can the state justify (under Geneva Convention rules, for one thing) building permanent Jewish settlements that now house about half a million Israelis on land that is as yet not legally Israel's? By constantly changing the terms and laws of occupation, they do just that. If many policies have been perhaps necessary to control terrorist attacks, one can argue that they and other policies have created the climate in which oppositional fervor and terrorist acts were bound to flourish. That, of course, is a political-ethical judgement far beyond the public purview of the judges and others here, whose dry legalese admits no personal culpability — and indeed sometimes seems almost absurdly divorced from real-world ethics and consequence, which of course serves an increasingly rigid governmental stance just fine. Without preaching, *The Law in These Parts* raises a number of discomfiting questions about bending law to suit an agenda that in any other context would seem frankly unlawful. (1:40) *Roxie*. (Harvey)

Let Fury Have the Hour Though its message — that creative expression is a powerful, meaningful way to fight oppression — is a valuable one, Antonino D'Ambrosio's *Let Fury Have the Hour* covers turf well-trod for anyone who has ever seen a documentary about punk rock and social justice. (Especially when it contains usual suspects like Ian MacKaye, Shepard Fairey, and Billy Bragg waxing nostalgic about how nonconformist they were in the 1980s.) In truth, *Fury* is more collage than doc, pasting together talking-head interviews (also here: Chuck D, John Sayles, Van Jones, Tom Morello, Boots Riley, and Wayne Kramer, plus a few token women, chiefly Eve Ensler) with a mish-mash of sepia-toned stock footage that more or less thematically compliments what's being discussed at the time. A more focused examination of D'Ambrosio's thesis might have resulted in a more effective film — like, say, an in-depth look at how Sayles' politically-themed films (here, he reads from the script for 1987's *Matewan* in a frustratingly brief segment) are echoed in works by contemporary artists and citizen journalists, particularly now that the internet has opened up a global platform for protest films. Listen: I admire what the film is trying to do. I am OK with watching yet another doc that contains the phrase “Punk rock politicized me.” But with too much lip service and precious little depth, *Fury*'s fury ends up feeling a bit diluted. (1:40) *Balboa*. (Eddy)

LUV Baltimore native Sheldon Candis drew from his own childhood for this coming-of-age tale, which takes place in a single day as 11-year-old “little man” Woody (Michael Rainey Jr.) tags along with his uncle, Vincent (Common), recently out of jail and rapidly heading back down the criminal path. With both parents out of the picture, Woody's been raised by his grandmother (Lonette McKee), so he idolizes Vincent even though it's soon clear the short-tempered man is no hero. Of course, things go horribly awry, bloody lessons are learned, tears are shed, etc. Despite the story's autobiographical origins, the passable *LUV* suffers greatly by inviting comparisons to *The Wire* — the definitive docudrama examining drug crime in Baltimore. Most blatantly, sprinkled into an all-star cast (Dennis Haysbert, Danny Glover, Charles S. Dutton) are supporting characters played by *Wire* icons Michael K. “Omar” Williams (as a cop) and Anwan “Slim Charles” Glover (as a meaner Slim Charles, basically). Perhaps if you've never seen the show this wouldn't be distracting — but if that's the case, you should really be watching *The Wire* instead of *LUV* anyway. (1:34) (Eddy)

CONTINUES ON PAGE 32 >>

FILM LISTINGS

CONT>>

Mama Two long-lost children bring something supernatural home with them in this horror flick starring Jessica Chastain and Nikolaj “Jaime Lannister” Coster-Waldau. (1:40) *California.*
The Rabbi’s Cat A rabbi, a Muslim musician, two Russians (a Jew and a boozy Christian), and two talking animals hop into an antique Citroën for a road trip across Africa. No, it’s not the set-up for a joke; it’s the premise for this charming animated film, adapted from Joann Sfar’s graphic novel (the author co-directs with Antoine Delesvaux). In 1930s Algiers, a rabbi’s pet cat suddenly develops the ability to talk — and read and write, by the way — and wastes no time in sharing opinions, particularly when it comes to religion (“God is just a comforting invention!”) When a crate full of Russian prayer books — and one handsome artist — arrives at the rabbi’s house, man and cat are drawn into the refugee’s search for an Ethiopian city populated by African Jews. Though it’s not suitable for younger kids (there’s kitty mating, and a few bursts of surprising violence) or diehard Tintin fans (thanks to a randomly cranky spoof of the character), *The Rabbi’s Cat* is a lushly illustrated, witty tale of cross-cultural clashes and connections. Rockin’ soundtrack, too. (1:29) *Smith Rafael.* (Eddy)

ONGOING

Amour Arriving in local theaters atop a tidal wave of critical hosannas, *Amour* now seeks to tempt popu-

lar acclaim — though actually *liking* this perfectly crafted, intensely depressing film (from Austrian director Michael Haneke) may be nigh impossible for most audience members. Eightysomething former music teachers Georges and Anne (the flawless Jean-Louis Trintignant and Emmanuelle Riva) are living out their days in their spacious Paris apartment, going to classical concerts and enjoying the comfort of their relationship. Early in the film, someone tries to break into their flat — and the rest of *Amour* unfolds with a series of invasions, with Anne’s declining health the most distressing, though there are also unwanted visits from the couple’s only daughter (an appropriately self-involved Isabelle Huppert), an inept nurse who disrespects Anne and curses out Georges, and even a rogue pigeon that wanders in more than once. As Anne fades into a hollow, twisted, babbling version of her former self, Georges also becomes hollow and twisted, taking care of her while grimly awaiting the inevitable. Of course, the movie’s called *Amour*, so there’s some tenderness involved. But if you seek heartwarming hope and last-act uplift, look anywhere but here. (2:07) *Albany, Clay, Smith Rafael.* (Eddy)
Django Unchained Quentin Tarantino’s spaghetti western homage features a cameo by the original Django (Franco Nero, star of the 1966 film), and solid performances by a meticulously assembled cast, including Jamie Foxx as the titular former slave who becomes a badass bounty hunter under the tutelage of Dr. Schultz (Christoph Waltz). Waltz, who won an Oscar for playing the evil yet befuddingly delightful Nazi Hans Landa in Tarantino’s 2009 *Inglourious*

MARK WAHLBERG FIGHTS CORRUPTION IN *BROKEN CITY*, OUT FRI/18. PHOTO BY BARRY WETCHER



Basterds, is just as memorable (and here, you can feel good about liking him) as a quick-witted, quick-drawing wayward German dentist. There are no Nazis in *Django*, of course, but Tarantino’s taboo du jour (slavery) more than supplies motivation for the filmmaker’s favorite theme (revenge). Once Django joins forces with Schultz, the natural-born partners hatch a scheme to rescue Django’s still-enslaved wife, Broomhilda (Kerry Washington), whose German-language skills are as unlikely as they are convenient. Along the way (and it’s a long way; the movie runs 165 minutes), they encounter a cruel plantation owner (Leonardo DiCaprio), whose main passion is the offensive, shocking “sport” of “Mandingo fighting,” and his right-hand man, played by Tarantino muse Samuel L. Jackson in a transcendently scandalous performance. And amid all the violence and racist language and Foxx vengeance-making, there are many moments of screaming hilarity, as when a character with the Old South 101 name of Big Daddy

(Don Johnson) argues with the posse he’s rounded up over the proper construction of vigilante hoods. It’s a classic Tarantino moment: pausing the action so characters can blather on about something trivial before an epic scene of violence. Mr. Pink would approve. (2:45) *Four Star, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki.* (Eddy)
Gangster Squad It’s 1949, and somewhere in the Hollywood hills, a man has been tied hand and foot to a pair of automobiles with the engines running. Coyotes pace in the background like patrons queuing up for a table at Flour + Water, and when dinner is served, the presentation isn’t very pretty. We’re barely five minutes into Ruben Fleischer’s *Gangster Squad*, and fair warning has been given of the blood-letting to come. None of it’s quite as visceral as the opening scene, but Fleischer (2009’s *Zombieland*) packs his tale of urban warfare with plenty of stylized slaughter to go along with the glamour shots

of mob-run nightclubs, leggy pin-curved dames, and Ryan Gosling lounging at the bar cracking wise. At the center of all the gunplay and firebombing is what’s framed as a battle for the soul of Los Angeles, waged between transplanted Chicago mobster Mickey Cohen (Sean Penn) — who wields terms like “progress” and “manifest destiny” as a rationale for a continental turf war — and a police sergeant named John O’Mara (Josh Brolin), tasked with bringing down Cohen’s empire. The assignment requires working under cover so deep that only the police chief (Nick Nolte) and the handpicked members of O’Mara’s “gangster squad” — ncluding Gosling, a half-jaded charmer who poaches Cohen’s arm candy (Emma Stone) — know of its existence. This leaves plenty of room for improvisation, and the film pauses now and again to wonder about what happens when you pit brutal amorality against brutal morality, but it’s a rhetorical question, and no one shows much interest

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FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.
Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
Embarcadero 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Marina 2149 Chestnut. www.lntsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
New People Cinema 1746 Post. www.newpeopleworld.com.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Center Mission between Fourth and Fifth Sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Sundance Kabuki Cinema Post/Fillmore. 929-4650.
Vogue Sacramento/Presidio. 221-8183.
OAKLAND
Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
New Parkway 474 24th St, Oakl. (510) 658-7900.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980. **SFBG**

FILM LISTINGS

TEAM AMERICA: WORLD POLICE (2004) PLAYS THE CASTRO'S FRI/18 MARIONETTE DOUBLE FEATURE.

in it. Dragged down by talking points that someone clearly wanted wedged in (as well as by O'Mara's ponderous voice-overs), the film does better when it abandons gravitas and refocuses on spinning its mythic tale of wilder times in the Golden State. (1:53) *Metreon, 1000 Van Ness*. (Rappoport)

Only the Young First seen locally at the 2012 San Francisco International Film Festival, this documentary from Elizabeth Mims and Jason Tippet is styled like a narrative and often shot like a fine art photograph (or at least a particularly bitchin' Instagram), with an unexpectedly groovy soundtrack. It follows a pair of high schoolers with ever-changing hairstyles in dried-up Santa Clarita, Calif. — a burg of abandoned mini-golf courses and squatter's houses, and a place where the owner of the local skate shop seems equally obsessed with tacos and Jesus. It's never clear where Garrison and Kevin fall on the religious spectrum — though "the church" has a looming importance, influencing relationships if not wardrobe choices — but one gets the feeling all they *really* care about is skateboarding, with their own friendship a close second. Less certain are Garrison's feelings about punky, tough-yet-sweet gal pal Skye — especially when they begin spending time with new flames. *Only the Young's* seemingly random choice of subjects works to its advantage, capturing the kids' unaffected, surprisingly honest point of view on subjects as varied as cars, dating, college, the economy, and Gandalf Halloween costumes. (1:10) *Roxie*. (Eddy)

Zero Dark Thirty The extent to which torture was actually used in the hunt for Osama Bin Ladin may never be known, though popular opinion will surely be shaped by this film, as it's produced with the same kind of "realness" that made Kathryn Bigelow's previous film, the Oscar-winning *The Hurt Locker* (2008), so potent. *Zero Dark Thirty* incorporates torture early in its chronology — which begins in 2003, after a brief opening that captures the terror of September 11, 2001 using only 911 phone calls — but the practice is discarded after 2008, a sea-change year marked by the sight of Obama on TV insisting that "America does not torture." (The "any more" goes unspoken.) Most of *Zero Dark Thirty* is set in Pakistan and/or "CIA black sites" in undisclosed locations; it's a suspenseful procedural that manages to make well-documented events (the July 2005 London bombings; the September 2008 Islamabad Marriott Hotel bombing) seem shocking and unexpected. Even the raid on Bin Ladin's HQ is nail-bitingly intense. The film immerses the viewer in the clandestine world, tossing out abbreviations ("KSM" for al-Qaeda bigwig Khalid Sheikh Mohammed) and jargon ("tradecraft") without pausing for a breath. It is thrilling, emotional, engrossing — the smartest, most tightly-constructed action film of the year. At the center of it all: a character allegedly based on a real person whose actual identity is kept top-secret by necessity. She's interpreted here in the form of a steely CIA operative named Maya, played to likely Oscar-winning perfection by Jessica Chastain. No matter the film's divisive subject matter, there's no denying that this is a powerful performance. "Washington says she's a killer," a character remarks after meeting this seemingly delicate creature, and he's proven right long before Bin Ladin goes down. Some critics have argued that character is underdeveloped, but anyone who says that isn't watching closely enough. Maya may not be given a traditional backstory, but there's plenty of interior life there, and it comes through in quick, vulnerable flashes — leading up to the payoff of the film's devastating final shot. (2:39) *Balboa, Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy) **SFBG**



REP CLOCK

Schedules are for Wed/16-Tue/22 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-10. "The Best of Periwinkle Cinema 2012: The Year in Review," Wed, 8. "OpenScreening," Thu, 8. For participation info, contact programming@atasite.org. **Heritage** (Giordano), plus shorts, Fri, 8. "A Benefit for Jay Korber," with films and live performances, Sat, 8.

BALBOA 3630 Balboa, SF; cinemastf.com/balboa. \$7.50-10. **Let Fury Have the Hour** (D'Ambrosio, 2012), Jan 18-24, 3, 5, 7:15 (also Fri-Sat, 9:40).

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Holy Motors** (Carax, 2012), Wed, 2:30, 7, and **Being John Malkovich** (Jonze, 1999), Wed-Thu, 4:45, 9:10.

•**Taxi Driver** (Scorsese, 1976), Thu, 7, and **Drive** (Winding Refn, 2011), Thu, 9:10. •**Thunderbirds Are Go** (Lane, 1966), Fri, 7, and **Team America: World Police** (Parker, 2004), Fri, 8:50. **Django** (Corbucci, 1966), Fri, 11. "Pam Ann: Cockpit Live," Sat, 7:30. Tickets (\$30-45) at www.biggay-comedy.com. •**Tess** (Polanski, 1979), Sun, 5, and **Rosemary's Baby** (Polanski, 1968), Sun, 2:30, 8:15. •**Wattstax** (Stuart, 1973), Mon, 3, 7, and **Something From Nothing: The Art of Rap** (Ice-T and Baybutt, 2012), Mon, 4:55, 8:55. •**Chasing Mavericks** (Hanson and Apted, 2012), Tue, 7, and **Bones Brigade** (Peralta, 2012), Tue, 9:15.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **My Worst Nightmare** (Fontaine, 2012), call for dates and times. "For Your Consideration: A Selection of Oscar Submissions from Around the World:" **Clandestine Childhood** (Avila, 2011), Wed, 6:30; Thu, 8:15; **The Deep** (Kormákur, 2012), Wed, 8:30; **Kauwboy** (Koole,

2012), Thu, 6:30. **Amour** (Haneke, 2012), Jan 18-24, call for times. **The Rabbi's Cat** (Sfar and Delesvaux, 2011), Jan 18-24, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies:" **The Princess Bride** (Reiner, 1987), Fri-Sat, midnight.

FIRST UNITED METHODIST CHURCH Nine Ross Valley, San Rafael; www.mitfamericas.org. \$10-20.

•**Precious Knowledge** (Palos, 2011), Sat, 5:15; **Sin Pais** (Rigby, 2010), Sat, 7; and **Which Way Home** (Cammissa, 2009), Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; www.military.org. \$10. "Cinemalit: New Years Revolution Redux 3:" **V for Vendetta** (McTeigue, 2006), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6. "Documentary Film Series:" **Chasing Ice** (Orlowski, 2012), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alfred Hitchcock: The Shape of Suspense:" **Rebecca** (1940), Wed, 7; **Young and Innocent**

(1937), Fri, 7; **The Lady Vanishes** (1938), Fri, 8:40. "The Hills Run Red: Italian Westerns, Leone, and Beyond:" **A Bullet for the General** (Damiani, 1966), Thu, 7; **China 9, Liberty 37** (Hellman, 1978), Sat, 8:45. "Werner Schroeter: Magnificent Obsessions:" **The Death of Maria Malibran** (1972), Sat, 6:30; **Willow Springs** (1973), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Only the Young** (Mims and Tippet, 2012), Wed-Thu, call for times. **The Law in These Parts** (Alexandrowicz, 2012), Jan 18-24, call for times.

VOGUE 3290 Sacramento, SF; www.mostlybritish.org. \$12.50-35 (festival pass, \$99). Mostly British Film Festival, new and classic films from the UK, Ireland, Australia, and South Africa, Jan 17-24.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. **Hellbound?** (Miller, 2012), Thu-Sat, 7:30 (also Sat, 4); Sun, 2 and 4. Director in person at Thu/17 screenings. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347925-00. The following is doing business as (1) S.F. Silkscreen; (2) San Francisco Silkscreen, 262 Nevada St.,

San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Donald Richard Nyhagen, Jr.. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Dec. 27, 2012. L#2205; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347675-00. The following is doing business as CratePlayer, 2030 Harrison St., San Francisco, CA 94110. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2012. This statement was signed by BeatsMe Inc. in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 12, 2012. L#2206; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347967-00. The following is doing business as Syblya, 1410 South Van Ness Ave. San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Joao Paulo Dantas Aumond. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 31, 2012. L#2204; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347703-00. The following is doing business as Carnivals To Go, 353 Jersey St. San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on May 1, 2012. This statement was signed by John Chamberlin. This statement was filed by Susanna Chin, Deputy County Clerk, on Dec. 13, 2012. L#2201; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347752-00. The following person is doing business as New Idea, 707 Jackson St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Not Applicable. Signed by Lisa Hi. This statement was filed by Marielyne L. Argente, Deputy County Clerk, on Dec. 17, 2012. L#2104, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347735-00. The following person is doing business as West Coast Nationals, 1535 Buchanan St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Dec. 17, 2012. Signed by Benjamin Scott Yarin. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 17, 2012. L#2103, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Jan. 7, 2012. To Whom It May Concern: The name of the applicant is: Seatown Fillmore, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1946 Fillmore St., San Francisco, CA 94115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#000003; Publication Dates: Jan. 16, 23, 30, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 20, 2012. To Whom It May Concern: The name of the applicant is: Mataveza LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverag-

es at: 3801 18th St., San Francisco, CA 94114-2615. Type of Licenses Applied for: 20 - OFF-SALE BEER AND WINE. L#2104; Publication Date: Jan.2, 9, 16, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME, CASE NUMBER: RG12654421. SUPERIOR COURT, 2233 Shoreline Drive, Alameda, CA 94501. PETITION OF Travis Lee Grant for change of name. TO ALL INTERESTED PERSONS: Petitioner Travis Lee Grant filed a petition with this court for a decree changing names as follows: Present Name: Travis Lee Grant. Proposed Name: Travis Lee Waltmon. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/15/2013. Time: 9:30 AM, 201 Thirteenth St., Oakland, CA 94612, Dept 31. Signed by Winifred Y. Smith, Presiding Judge of Superior Court on Oct. 31, 2012. L#00004, Publication dates: Jan. 16, 23, 30 and Feb. 6, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549186. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Olga Myhaylovskva for change of name. TO ALL INTERESTED PERSONS: Petitioner Olga Myhaylovskva filed a petition with this court for a decree changing names as follows: Present Name: Olga Myhaylovskva. Proposed Name: Olya Victoria Anguelov. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/28/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Dec. 28, 2012. L#2203, Publication dates: Jan. 9, 16, 23, 30, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: A&F Albertsy, 1140 Brussels St., San Francisco, CA 94134. The fictitious business name was filed in the County of San Francisco under File# 311856 on: 5/2/08. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Elsy Fernandez, 1140 Brussels St., San Francisco, CA 94134. This business was conducted by an individual. Signed Elsy Fernandez. Dated: Dec. 3, 2012 by Marielyne L. Argente, Deputy County Clerk. L#2202; Publication Dates: Jan. 9, 16, 23, 30, 2013.

SUMMONS CASE NUMBER: FL377390, NOTICE TO DEFENDANTS: Peter M. Vaesau, YOU ARE BEING SUED BY PLAINTIFF: Heather R. Bassard, You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit

legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: 222 E. Weber Avenue, Stockton, California, 95202. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: In pro per. Date: January 3, 2013 by Rosa Junheiro, Deputy Clerk. L#00002, Publication Dates: Jan 16, 23, 30, 2013 and Feb 6, 2013.

SUMMONS: In the matters of KRISTAL DAPHNE DEVINA EASTERLING (CASE NO: 10-168J-04), TIMOTHY HUNTER EASTERLING (CASE NO: 10-169J-04), KADEN NATHANELL CROWDER (CASE NO: 10-170J-03). TO: ASHLEY NOEL CROWDER. IN THE NAME OF THE STATE OF OREGON: A petition has been filed asking the court to terminate your parental rights to the above-named children for the purpose of placing the children for adoption. YOU ARE REQUIRED TO PERSONALLY APPEAR BEFORE the Lane County Juvenile Court at 2727 Martin Luther King Jr. Blvd., Eugene, Oregon 97401, on the 7th day of February at 1:30 p.m. to admit or deny the allegations of the petition and to personally appear at any subsequent court-ordered hearing. YOU MUST APPEAR PERSONALLY IN THE COURTROOM ON THE DATE AND AT THE TIME LISTED ABOVE. AN ATTORNEY MAY NOT ATTEND THE HEARING IN YOUR PLACE. THEREFORE, YOU MUST APPEAR EVEN IF YOUR ATTORNEY ALSO APPEARS. This summons is published pursuant to the orders of the circuit court judge of the above-entitled court, dated December 12 & 13, 2012. The orders direct that this summons be published once each week for three consecutive weeks, making three publications in all, in a published newspaper of general circulation in San Francisco County. Date of first publication: (enter date of first publication). Date of Last publication: (enter date of last publication). NOTICE READ THESE PAPERS CAREFULLY IF YOU DO NOT APPEAR PERSONALLY BEFORE THE COURT OR DO NOT APPEAR AT ANY SUBSEQUENT COURT-ORDERED HEARING, the court may proceed in your absence without further notice and TERMINATE YOUR PARENTAL RIGHTS to the above-named children either ON THE DATE SPECIFIED IN THIS SUMMONS OR ON A FUTURE DATE, and may make such orders and take such action as authorized by law. RIGHTS AND OBLIGATIONS (1)YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER. If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY and you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, IT IS YOUR RESPONSIBILITY TO MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED

OF YOUR WHEREABOUTS. (2) If you contest the petition, the court will schedule a hearing on the allegations of the petition and order you to appear personally and may schedule other hearings related to the petition and order you to appear personally. IF YOU ARE ORDERED TO APPEAR, YOU MUST APPEAR PERSONALLY IN THE COURTROOM, UNLESS THE COURT HAS GRANTED YOU AN EXCEPTION IN ADVANCE UNDER ORS 419B.918 TO APPEAR BY OTHER MEANS INCLUDING, BUT NOT LIMITED TO, TELEPHONIC OR OTHER ELECTRONIC MEANS. AN ATTORNEY MAY NOT ATTEND THE HEARING(S) IN YOUR PLACE. PETITIONER'S ATTORNEY: Herbert L. Harry #852285, Senior Assistant Attorney General, Department of Justice, 975 Oak Street, Suite 200 Eugene, OR 97401. Phone: (541) 686-7973. ISSUED this 21st day of December, 2012. Issued by: Herbert L. Harry, #852285, Senior Assistant Attorney General. L# 2105; Publication dates: January 2, 9, 16, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Dec. 21, 2012. To Whom It May Concern: The name of the applicant is: Majidi Mohamad Nasser. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2943 Mission Street, San Francisco, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00003, Publication Dates: Jan. 16, 23, 30, 2013

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